

BANDWAGON

**THE JOURNAL OF THE CIRCUS
HISTORICAL SOCIETY, INC.**

MARCH - APRIL 2005



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THE FRONT COVER

Judit Nerger, with Caesar, one of the Hawthorn 13 big cats, was featured with the Hamid Circus on its 2004 tour. Tim Tegge photo.

DUES NOTICES

CHS dues and subscription notices were mailed in April. Your July-August *Bandwagon* will not be sent if payment is not received by July 1.

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Close, But No Cigar A Street Urchin's Tale

The amazing and amusing adventures
of former circus performer

Terry O'Brien

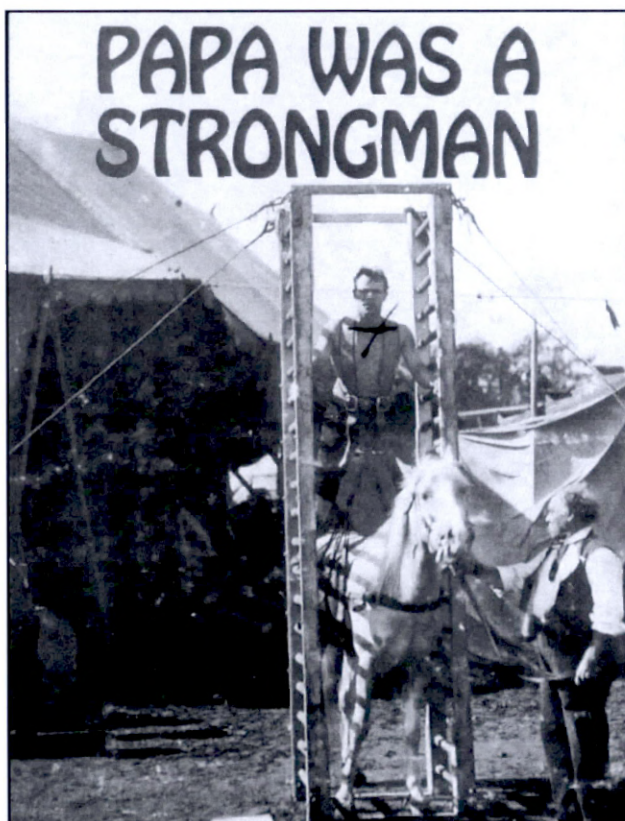
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Born in Brooklyn in 1924, Marty Gordon spent his formative years in Los Angeles listening spellbound to the tales spun by his Papa. Enlisting in the U.S. Navy in 1942, he served as a meteorologist in the South Pacific until 1946. During his 37 years in the retail wholesale business, Marty and his wife reared five children (Michael, Robin, Kelly, Christy, and Steve), four of whom still live in Southern California with their families. After retiring, Marty and his wife Victoria now live in the beautiful Madison Valley In Montana.



— Marty Gordon's book —

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Reports on the 2004 season indicate another ho-hum year for circuses in America. A few did well while others brought little cash back to the barn.

Some new shows opened during the year. One opened and closed at the first stand. Another closed after a few weeks. Circus Vargas threw in the sponge and did not go out at all.

In recent years more and more under canvas circuses have gone to a one ring format. These shows used one ring in 2004: Circus Chimera, Kelly-Miller, Walker Bros., Culpepper & Merriweather, Bentley Bros., Hanneford, under canvas; Cirque du Soleil, Circus Royale, Toby Tyler, UniverSoul, Alaine Zerbini, Tarzan Zerbini, Big Apple, Circus Smirkus, Osorio's American Crown, Circus Flora, Circus Garcia, Circo Vazquez, Circo Caballero, Circus Sarasota, Leibling Bros, Zoppe Family Circus, International Circus Hall of Fame and Circus World Museum,

President George Bush said the economy was improving. But, did the circus industry benefit in the up swing? Not really.

Kenneth Feld opened a third unit traveling on trucks and playing smaller towns. The Ringling-Barnum Hometown edition (Gold Unit) opened in Rome, Georgia, on March 9.

There were six 53 foot semis, three lettered with the title and three plain white. There was also a large number of converted container semis that were moved with contract tractors.

The Ringling Blue Unit elephants on the way to the building in Columbus, Ohio in December. Reprinted, with permission, from the *Columbus Dispatch*.

The performance was equal in quality to the red and blue units, all crammed into a single ring. Producer Kenneth Feld commented, "This is the most interactive circus anyone has ever created. Audiences will not only be on top of the action, they'll be actively engaged, entertained, educated and enchanted."

Philip McKinley, fresh from a Broadway show, returned to the Feld

Kenneth Feld and daughter Nicole, producers of The Greatest Show on Earth. ©2004 Feld Entertainment.



organization as director and choreographer. Ted McRae and John Weiss as co-ringmasters mingled with the audience as they commented on the many strong acts.

The performance was presented in front of a proscenium last used on Barnum's Kaleidoscope. The band was seated on it above the back door.

The Espanas were the backbone of the show, presenting hula-hoops, sky wheel, chiffon act and motorcycle globe. Other acts included the Mosoianus, tetterboard; clowns Tom Dougherty, Raul Castano and Mitch Freddes; Sapo, contortionist; the Kossaeve Cossack riders; the Flying Tabares; the Mighty Herkles, strong man; Vivien Espana, single trap; Ted McRae, alligators and Patrick Harned with two elephants.

Robbie W. Redding was band director with a fine six piece band. Steve Curtis was stage manager; Brian Newman was production manager. Angelina Quevedo was general manager.

Dessi Espana, 32, died from injuries she sustained when she fell during her chiffon scarf act in St. Paul, Minnesota on May 22. She was taken to Regions Hospital where she was pronounced dead. She was born into a famous Bulgarian circus family and debuted with Ringling-Barnum as a member of the Kehaiov tetterboard act. She was survived by husband Ivan and two children.

After the loss the Espanas were



One of six 53 foot semis on the Hometown unit. Harry Lea Kingston photo.

away from the show for a few weeks, returning to the performance at Macon, Georgia in late June.

By the time the show played Beaumont, Texas on August 20-22 it had an advance bill crew headed by Ralph Gifford and was using children's discount coupons.

The Hometown Gold unit finished the season with a series of November dates in Canada.

The 134th edition of Ringling Bros. and Barnum & Bailey, the Blue unit opened in Orlando, Florida on January 2, 2004. The Blue unit traveled on 58 cars; 17 flats, 4 stocks, 34

Dessi Espana. ©2004 Feld Entertainment.



coaches, 1 bi-level car and 2 container cars.

Continuing a family business to the third generation, Feld's daughter Nicole joined him as a co-producer. Ringmaster Kevin Venardos was joined by Danette Sheppard as the show's first featured female vocalist.

David Larible returned as a featured attraction. Sylvia Zerbini presented her liberty horse and aerial lyra. The two acts were combined for a standout presentation. "Crazy Wilson" Domingues' role was expanded, presenting a scary sky wheel number, a high wire act with Javier Castro and Emando Amayajh, as well as being in his family's globe of death.

Other acts included Jason Peters presenting twelve male lions; Christine and Nickolas Winn, sway poles; Ari and Kai LeClerc, up-side-down aerial act; the Flying Farfans; the Mouras flyers; the China Acrobatic troupe, acrobatic bowl balancing and Sonny Ridley's three rings of elephants. The old clown car pile out gag was replaced by a mechanical car that turned up-side-down after unloading a gaggle of clowns.

An article in the Columbus *Dispatch* provided a listing of the personnel. Nearly 300 people traveled with the show. In addition to the 80 performers there were 80 concessionaires, 100 technicians and about 50 children.

The Blue show, traveling on 58 cars, closed the season in Columbus, Ohio on December 5. It went to Orlando to await a January opening in Miami.

The 133rd edition, the Red unit, traveling on 18 flats, 4 stock cars, 32 coaches, one bi-level car and 2 containers opened in Tallahassee on January 1, 2004 and moved to

Miami on January 8. It then made a long run to Nashville, Tennessee on January 22. The season closed in St. Louis, on November 21.

The last performance of the season marked the final appearance for Mark Oliver Gebel. During his 34 years on the show he reported having been in 20,000 performances. He said he no immediate plans, but was going to relax in Venice, Florida.

On June 9 Feld Entertainment announced the appointment of Mark Duryea and Kelly Shea as booking directors for North American tours. Mark Hennen and Dave Pitman were promoted to the position of booking directors.

On August 5 Ringling held auditions in Orlando for a ringmaster, a female vocal soloist and female dancers. Casting director Joseph McConnell was in charge.

Kenneth Feld, with daughters

Mark and Cristina Gebel on October 31, 2004. Paul Gutheil photo.





Fred Hollingsworth III and Son Fred IV, owners of Holly Bros. Circus Jim Cole photo.

Nicole and Alana, was in Syracuse, New York while the Hometown Gold unit was there on October 20. He spoke to management students at Syracuse University, telling of his family's connection with Ringling-Barnum starting in 1957. He noted that Feld Entertainment was one of the last privately held touring production companies in the United States with three touring circuses and eight touring Disney on Ice shows, including the new "Finding Nemo" production. He said the Disney ice shows play in 50 nations, accounting for 35% of Feld Entertainment's business. He also told of his 25 year relationship with Siegfried and Roy.

On December 6 Ringling-Barnum announced the appointment of Bruce Read, the former director of the Birmingham Zoo, as the circus' first vice president of animal stewardship, overseeing animal care operations for the three touring units, training programs for animal trainers and handlers, for the center for elephant conservation in central Florida and the company's expanding international Asian elephant conservation efforts.

Carnival operators Fred Hollingsworth III and son Fred IV formed the Three Ring Circus, Inc. in Sarasota. The new show was titled Holly

Bros. Barnes & Bidwell. It was framed with the equipment from the L. E. Barnes show and Roberts Bros., with added semi tractors and a new light plant. A winter quarters was opened in Sarasota in August 2003. The new owners planned to open late in 2003, but did not make it. On February 20, 2004 the new outfit opened in Port Richey, Florida. Tickets were priced at \$16 for adults and \$8 for children.

The midway included a Wells Cargo ticket trailer, a concession trailer, a castle, a moon bounce and elephant and pony rides.

Roy Ordaz was ringmaster and general manager. The strong performance included Pat White with the 12 Hawthorn tigers; Tommi Leibel's elephant; Bella Tabak, mixed animal act (two each horses, zebras, camels and four llamas); Ramos family and the Ayak brothers.

The program at the opening performance was:

1. Opening spec with showgirls and costumed characters.
2. Patricia White's tigers.
3. Casalino clown car.
4. Roman rings and foot walk.
5. Casalino clowns.
6. Liberty ponies in three rings.
7. Jugglers in two rings.
8. Aerial ballet over three rings, two webs and a cloud swing.
9. Peanut pitch.
10. Ramos risley act.
11. Big and Little horses in two rings and Tabak's mixed animals in center ring.
12. Coloring book pitch.

Decorated Holly Bros. truck. Peter Rosa photo.



Holly Bros. poster. Jim Cole collection.

Intermission.

13. Ayak brothers (sons of the original).

14. Hula-hoops.

15. Ramos girls, hand balancing.

16. Tabak's liberty yaks.

17. Navarro, platform traps.

18. Tommi Liebel's elephant.

The order and contents of the program changed in later performances.

By March 13 the show was in McDonough, Georgia. Byron Bowman joined as the new ringmaster. The date was a blank with 30 people in the afternoon and about 60 at night. The show was short of drivers and five men had to make three round trips to move it. It played Greenville, Tennessee, March 31 and April 1; Asheville, North Carolina, April 2-4; Spartanburg, South Carolina, April 5-6; Greenville, South Carolina, April 7-8; Statesville, North Carolina, April 9-11; North Wilkesboro, North Carolina, April 12-13 and Dublin, Virginia, April 14-15.

Holly Bros. closed in Oak Ridge, Tennessee on March 30 and the equipment was returned to Sarasota.

Another new show, Anastasini Bros. Circus, opened in Englewood, Florida on December 10. The Italian made big top was an 80 using four center poles. A concession-ticket truck was in the front yard. Brent deWitt had a band organ on the midway.

The acts included Luciano Anastasini, rola-bola; a comedy car; Diablo act; Dulce Vital, hair hang; Felipe and Giuliana Vasquez, alpacas; Vasquez dog act; Benito, juggling; Irene Anastasini, cloud swing; Chiara Anastasini, hula hoops and Giovanni and Irene's aerial space ship.

The single 2004 stand was a preview of what was being offered to fairs in 2005.

The 2004 edition of the Big Apple Circus was called Carnevale.

The summer season opened in Atlanta, Georgia, February 14-29.

The 26th anniversary performance included Barry Lubin and Vallery Serebryakov; vaulting; Tatiana and Pedro Carrillo, aerial tango; Vallery in tetterboard antics; liberty horses, Katja Schumann; Grandma, intermezzo; Andrey Markov, juggling; Los Aregos, Trinidad carnival, aerial number; the Aniskin troupe, flying; juggling by Andrey Markov; Rob Slowik, Carnival in Venice; Virgile Peyramaure and Andrey Mantchev, hand to hand balancing; Alesya Goulevich, hula-hoops; Vallery, trapeze; animal carnival; Hans-Lugwid Suppeir and Michelle Youens, dromedaries; the Carrillos, high wire and finale, with the entire company. Michael Christensen and Raffaele De Ritis conceived the performance.

When the show played Charlestown, Rhode Island in July the Washington Trust Company issued discount coupons to their customers, giving a \$5 per person discount on selected seats. The bank also hosted Washington Trust night on July 13. The Big Apple Circus' Paul Binder served on the jury for the Paris Circus Festival, February 5-9, 2004.

Two thousand and four was an extradorney year for Guy (pronounced Gee) Laliberte and his Cirque du Soleil. At age 25 Laliberte, started his show as a fire-eater and stilt-walker. In 1984 he convinced the Quebec government to donate one million dollars to a stage show to celebrate the



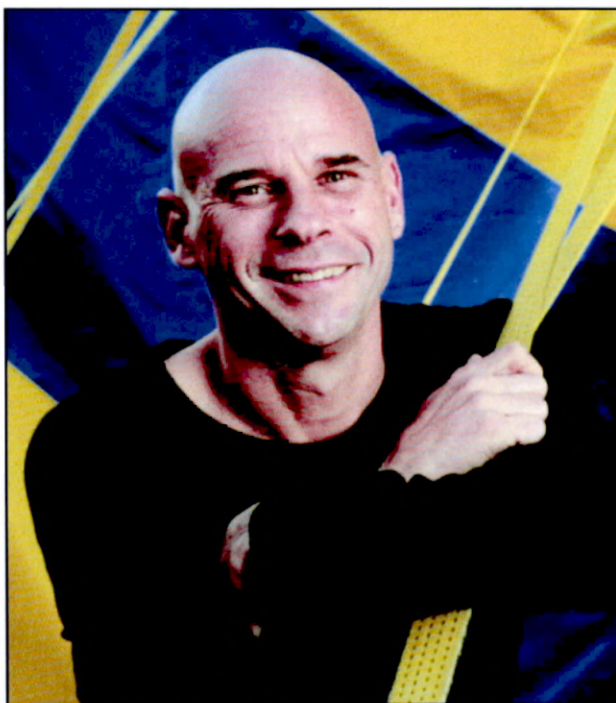
Grandma Barry Lubin on Big Apple in 2004. Big Apple photo.

450th anniversary of Canada's discovery. Thus Cirque du Soleil was born.

From this humble beginning the show grew to five under canvas touring shows and four permanent productions. He created the "new-wave" circus that has been copied by others, but not with his success.

Lialiberte is not only a showman

Guy Laliberte, founder and owner of Cirque du Soleil. Veronique Vial photo.



but also an extraordinary businessman. Since founding the operation he has retained 95% of the ownership, making him perhaps the richest showman in the world. *Forbes* magazine declared his wealth at 1.2 billion.

He reinvented and revitalized the circus in North America. His creative production, lighting and sound was well received by upper income patrons who were under the spell of PeTA's no-animal philosophy. Paying high prices for tickets customers filled the Grand Chapiteaus (big tops) on the touring units.

A typical Grand Chapiteau, a fixture of all Soleil's touring shows, sat 2,500 people and required 70 people to raise in the air. Erik Jaeger was tent master on the traveling units in the United States. He flew to each location to supervise the raising of the big top.

Each unit was equipped with dressing rooms like large theaters. Each had a large dining facility manned by master chefs.

The headquarters in Montreal include the Studio where performers were trained and the Shops where costumes, props and equipment were built. The total cost of the headquarters represented an investment of sixty million Canadian dollars. Total employment was around 3,000, of which 700 were performers. The shops made all equipment, props and costumes, including shoes.

Lialiberte and co-founder and creative director Gilles Ste-Croix opened a school for children to develop into performers in Montreal. The company recruited Olympic gymnasts and taught them acrobatics. Terry Barnett, a veteran of three Olympics became one of the stars of O in Las Vegas.

In 2004 Saltimbanco toured Europe; Alegria played the United States and Canada; Quidam played four months in Tokyo and Australia and New Zealand; Dralion played London and European cities and Varekai played California, Arizona, Colorado, Boston,

Washington, D.C. and Dallas. More than seven million people paid \$650 million to see Cirque du Soleil's performances. Additional income from television licenses and corporate sponsorships were in the millions, and with very little debt Soleil had a pretax margin of about 25%

Years ago Lialiberte made a deal with Steve Wynn to open a circus in Wynn's new hotel Treasure Island Casino and Hotel. From this introduction to Las Vegas, Soleil turned the city into a cash cow. The standard deal was a 50-50 split between the hotel and the show.

Mystere at the Treasure Island Hotel was followed by O at the Bellagio Hotel and Zumanity at New York New York Hotel. Along the way La Nouba was introduced to the Orlando scene at the Walt Disney World Resort.

In 2004 the Vegas productions played to 9,000 people a night, or 5% of the city's total visitors. Lialiberte was quoted saying that half of total company profit came from Las Vegas.

On September 23 Cirque du Soleil launched its own record label to create, produce and market music associated with the show's productions.

On September 25 CNN presented a half hour program on Soleil. It included an interview with Laliberte. He stated that performers start at around \$30,000 a year and the highest paid receive about \$100,000.

On November 26 Soleil's KA opened at the MGM Grand Hotel. It was created by Robert Lepage. Laliberte described the production as the organization's most theatrical show. It was presented in a \$135 million renovated show room theater seating 1,951 people.

It was estimated that the show had a \$165 million production cost. The tickets were priced at \$99, \$125 and \$150.

The 75 person cast combined acrobatics, martial arts, puppetry, multimedia and pyrotechnics. A massive movable stage was used.

KA told the story of separated twins who embark on a perilous jour-



Cirque du Soleil in Barcelona, Spain. Cirque du Soleil photo.

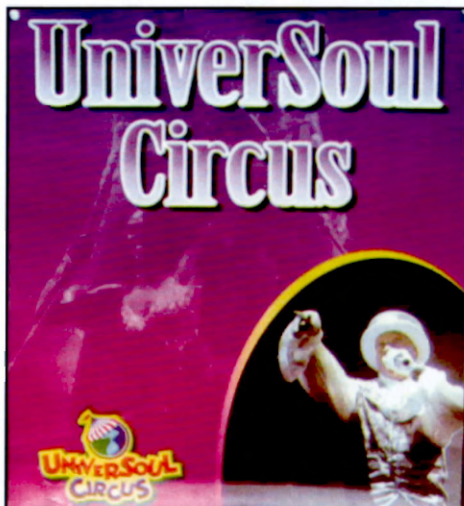
ney to fulfill their linked destinies.

On March 24 the International Swimming Hall of Fame presented the 2004 Gold Medallion Award to Cirque du Soleil.

The most exciting and amazing Soleil news came on October 15 when it was announced that Cirque du Soleil, Apple Corps Ltd. and the Mirage Hotel had formed a partnership to celebrate the Beatles in an unprecedented live musical legacy. This was the first time a joint artistic venture had been agreed to by The Beatles. The production will be Soleil's fifth resident show in Las Vegas, and will open in 2006.

The project came from a personal friendship between the late George Harrison and Laliberte. While the project had the approval of Paul McCartney, Ringo Starr, Yoko Ono and Olivia Harrison, Paul and Ringo

A UniverSoul Circus poster used in Atlanta in 2004.



will not appear in the production.

It will replace the Siegfried and Roy show at the Mirage. It was estimated that the show might cost more than \$100 million and require twenty months of preparation. The demolition of the Mirage theater will start in August 2005. The new

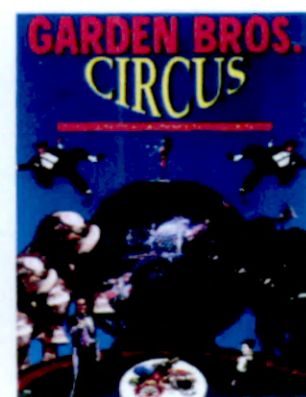
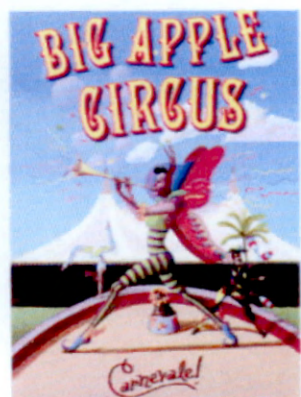
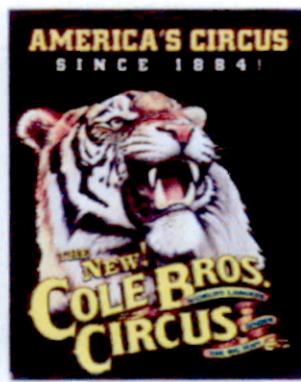
theater will seat 2,000 people and will completely circle the stage.

In April 2005 a new tent show, Cirque 2005, will open in Montreal. The show will explore the world of dreams.

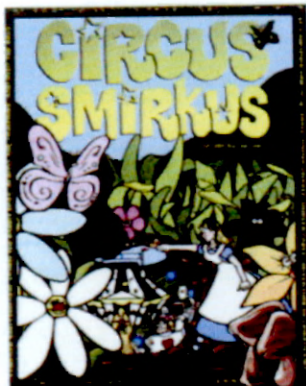
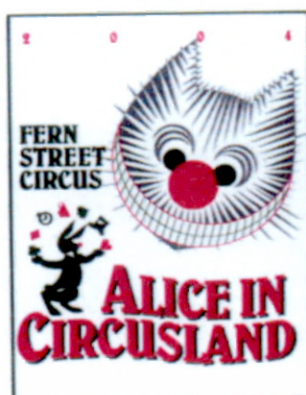
SRO magazine reported on UniverSoul Circus on March 1, "The Atlanta-based UniverSoul circus is celebrating its 10th anniversary this year, and in two traveling shows. 'PoppinSoul' and 'Soul in the City' kicked off in February. Nicknamed 'Cirque du Soul' and Hip Hop Under the Big Top, 'Poppin Soul' features a DJ and a live band, as well as a multi-cultural cast of performers, including acrobats from Africa and China, aerialists from France, motorcycle daredevils from Columbia, and several American acts, as well as a few animal acts.

"PoppinSoul' production director Klaus Becker, who has been with the circus since 1997, says load-ins for the show start by erecting the 147 foot tent. Four king poles hold the structure up, and the center of the roof in the main part of the tent features a metal support structure called a cupola.

"The tent crew comes in at 7 a.m., and they will start pounding the stakes for the basis of the cupola, and for the rigging on the outside of the tent,' Becker explains. 'While they're doing that, the rest of the production crew shows up and unloads the trucks. Once the cupola is actually floating a little bit off the ground, my riggers go underneath it, and we attach any points we need to hang, including our high-speed, half ton motors and chains for the one-ton motors for the truss. We try to do as much work on the ground as possible, because this rig turns out



2004 PROGRAMS





Poppin' Soul in Columbus, Ohio. Fred Pfening photo.

between 40 to 50 feet, depending on the slope of the lot.

"The lighting rig goes up next and the carpenters come in to build a 40-foot stage for each show.

"The stage has metal stringers underneath, and heavy 3/4 inch wooden planks, so its strong enough to hold three elephants and then some," explains Becker. "On top of that, we build a gradual ramp that steps up into it, so we can get out our equipment in and out easily, and a really thick rubber matting gets laid across the stage. Then, the ring curb comes in, and we build the set and the 17 by 12 foot artists entrance.

"Laser operator Gordy Hum then sets up the show's laser table. As a special effect, the laser is used sparingly, but with great effect for special acts, both to project stylized beams and for laser imaging in the air and on the tent's walls.

"Once the bleachers are up, the crew runs FHO control cables through the tent. As Becker explains, there is a method to the crew's madness in terms of where the cables and lights and other gear are placed, to protect the equipment during load-in, and also from the animal acts that will eventually wreck havoc in the tent.

"Chimpanzees are probably our most volatile act out there, because they can have an attitude change really quick," Becker continues, "So you try to make sure that the foggers won't go off and that there are no rotating gobes in the lighting or any lighting cue changes, because that will startle them. We try to put up a nice look and stick with it before the animals come into the ring."

Poppin' Soul 2004 was the number

one unit. Casual Cal Dupree was ring master. Keith Rawls directed an excellent nine piece band. The show opened in Savannah, Georgia on February 3. It then played Miami, Atlanta, Tampa, Jacksonville, Baltimore, Camden, Philadelphia, Cleveland, Cincinnati, Nashville, Charlotte, Raleigh, Norfolk, Columbus, Buffalo, Boston, New Haven, Pittsburgh, Lafayette, and New Orleans.

The performance included the Gabonese acrobatic troupe; Los Anton, perch pole; the Rosaire chimps; the Willy brothers, motorcycle globe; the Shenyang, bungee act; Olate's dog act; the Liazeed balancing act and three Carson & Barnes elephants directed by Tyrone Taylor.

Walker cut expenses in July by removing the Pam Rosaire-Roger Zoppe chimps from the payroll.

Art Green visited the show in Norfolk and made these comments, "The seating was 18 rows of grandstand. Tyrone Taylor worked eight tigers. And the Willy brothers did a seven high on the high wire. There was a good Cossack act and a Russian bar act." So the program changed during the season.

At the close of the season Casual Cal Dupree left the show after many years to join producer Sam Smith to tour the Magnum Soul Circus.

Soul in the City was the title of the second unit. It opened in Montgomery, Alabama on February 10. The show closed in Chicago on

October 24.

The acts included, Graciella, single traps; a Caribbean production number; Russian Cossacks; Anatolle, Russia acrobatic bar; a magic act; Mongolian contortionist; Willy family, high wire; elephants; Danise Payne, female clown; space wheel; Chinese bowl contortion; and Jean Claude and Veronica, chiffon act.

An interesting new show played



Soul in the City in Inglewood, California in August. Jerry Cash photo.

Louisville, Kentucky in October; it was called Spirit, The Seventh Fire. The performance included Indian ceremonies and Indian history events. The admission was \$20 to \$70. The advertised dates were October 7 to 30. Business was bad

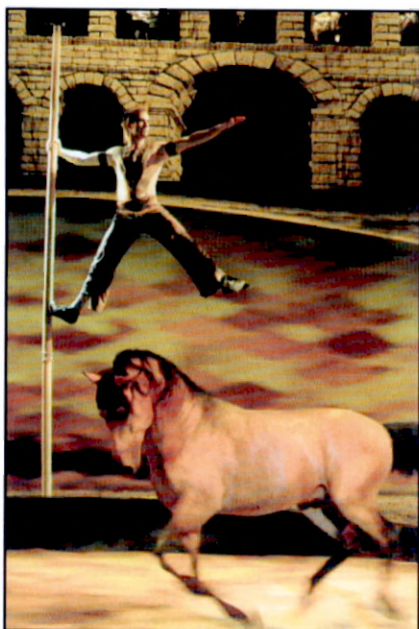


The Indian show in Louisville, Kentucky. Bill Rhodes photo.

and it closed a week early.

Three tents were used, a big top, concessions top and a dressing room top. The big top was a four poler and was air conditioned.

Cavalria: A Magical Encounter between Horse and Man, the big horse show from Canada, was created by Normand Latourelle, one of the founders of Cirque du Soleil and was produced by Gilles Ste.-Croix. The



A Cavalia rider. Cavalia photo.

show was directed by Erick Villeneuve. The equestrian co-directors were Frederic Pignon and Magali Delgado.

Following a tour of Canada after opening in 2003, the show came to the United States in 2004. It had 60 performers and 36 horses, Arabians, Belgians, Lusitanos, Percherons and quarter horses. Live music accompanied the performance. The program included Enrique Suarez and Eric Martinovitch, somersaulting riders; Estelle and Magalia Delgado; Moulid and Eais, tumblers; Frederic Barrette, Russian bar and Karen Turvais, courier of St. Petersburg. The performance ran two hours with a 20 minute intermission.

It opened in Scottsdale, Arizona on January 25. The multimedia production was presented in front of 150-foot wide stage, under a white 26,264

The Cavalia big top. Cavalia photo.



square foot big top that was 90 feet high. The canvas included an entrance tent, stables, a performance tent and a canteen. Seven days were required to erect the big top using 40 people. Six full time and 4 part time people were required to care for the horses.

The inside of the big top had theater-type seating facing a single 160 foot wide stage that allowed plenty of room for the galloping horses. The music was provided by a six piece band and a lady singer.

Cavalia played San Francisco, starting on February 20. The five week stand played to over 60,000.

It then played Berkeley and Los Angeles (Glendale) and Seattle and then show then returned to San Francisco, opening on July 14.

The show played Del Mar, California starting on September 21.

The Santa Monica engagement ran from November 10 to January 8, 2005.

John Pugh opened his show in Deland, Florida, March 20-21 using a new title, New Cole Bros. Circus. Admission prices were \$15 for adults and \$10 for children. The crimson and gold big top measured 136 x 231 feet. There were four seat trailers holding 960 patrons. Multi-level reserved chairs sat 1,924 people. A lot measuring 300 x 450 feet was required to set up the show.

Christopher Connors was again ringmaster and Leigh Ketchum was musical director. The acts included the Marcan tigers presented by Cheryl Haddad; Rodrigo Fernandez, gyro wheel; Kim family, horseback juggling; the Flying Nerves; clown Dusty Sadler; Valery and Sylvania, house cats; Romeiro family, tetterboard act and Russian swing; Jimmy Garcia and Gyulverd Aga-verdiev, high wire; Roma and Sasha, cloud swing and Elvin Bale's cannon with Tetyana Syno-



The Kim family of jugglers. New Cole Bros. Circus photo.

vyat as projectile.

The high wire act was missing from the opening performance as the performers fell 25 feet during the dress rehearsal the day before. They were back in the show after a few days.



Cole Bros. in Denville, New Jersey in May. Paul Gutheil photo.

Cole made a long jump to Brunswick, Georgia for the second day of the season.

While in Queens, New York a white tiger escaped, but was returned to its cage in good order. In December two women from Queens sued the show after being distracted by the tiger and suffering an auto accident. The show's attorney responded by saying other cars were involved in the accident and that was the cause, not the tiger.

Shortly after the tiger incident, New York parks department requested that the high jumping house cat act be shortened by eliminating the



The new Carson & Barnes Circus big top. Harry Lea Kingston photo.

jump from the dome of the big top.

Following its usual tour in New York and New Jersey the show returned to New England rather than heading south. The show was in Fitchburg, Massachusetts on September 13-14 and in Nashua, New Hampshire, September 15-16. Cole closed the season in Bonita Springs, Florida on November 21.

Geary and Barbara Byrd's five ring Carson & Barnes Circus opened with new canvas, with big top and smaller tents of the same colors and design in Paris, Texas, March 20. The big top consisted of three-40s, two 22s, and 120 foot round ends.

The show traveled on 44 trucks, 28 of which required CDL drivers. Twenty-two were semi-tractors trailers and 6 were small trucks pulling trailers.

There were about twenty private rigs and 215 people on the show.

By the end of April the show had played in Texas, New Mexico and Colorado.



A snake show and pony ride were on the midway along with the ticket/office semi. The entrance was through the outdoor menagerie. It included seven elephants, a pigmy hippo, a giraffe, horned sheep camels, a zebra, llamas, a donkey and the wild animals for the cat act.

Brian LaPalme was ringmaster. The featured acts included Eugene Barabok, lions and tigers; Los Fernandez and Ventura, space wheels; Cardenas brothers, hand balancing; Brian LaPalme's magic production; the Flying Cavallinis; the Fusco family, Gaucho act; the Cardenas, high wire and Joe and Jenny Frisco with five elephants.

On April 12 Baby Jennie the five year old Asian female elephant, who had been featured in the circus, passed away at her home in Hugo, Oklahoma after suddenly being stricken by elephant herpes.

The show extended the season by two weeks and played building dates in Tulsa, Fayetteville, Arkansas and Memphis. The season closed after the indoor dates on November 9 in Colony, Texas. These indoor dates did not measure up to expectations.

During the season the show traveled 14,680 miles in seventeen states. The tour lasted 235 days and about 493 performances were given.

David Rawls, owner of the Kelly-Miller Circus, remained in Hugo, Oklahoma manning the office. Mr. and Mrs. Kelly Rawls

handled the office on the road.

Traveling on 16 trucks, the show opened on March 20 and played dates in Texas, Arkansas and Missouri in April. Illinois, Indiana and Ohio were played in May.

Kelly-Miller played Mechanicsburg, Ohio on May 19. The front yard had the ticket wagon, a snake show, concession truck, elephant rides, camel rides, a moon bounce, and a pony ride. Roy Wells ran the camel rides and Laura Herriott had the elephant ride.

New seat wagons provided seating in the big top. Justin Lumas was ringmaster. The performers were the Perez family, Russian swing, juggling, high wire and space wheel; Laura Herriott, camel, ponies and llama and dog act; Travana, single trapeze; Clareeta, hula-hoops; Bernice, chiffon act and Roy Wells with the elephants.

The show entered Pennsylvania on May 28 at Washington. By June 3 it was in Hagerstown, Maryland and remained in that state until June 14. New Jersey dates started on June 16 at Mullica Hill. New York State was entered at Piermont on June 30 and the Empire State route continued until July 27. The show then turned back west and cut across Ohio to start Michigan dates on August 15 at Morenci. The circus played three stands in Indiana and then started the Illinois tour on September 2 at Momence and remained in that

Roy Wells and the Kelly-Miller elephant ride. John Polacsek photo.



state until October 1. Ten dates in Missouri took the show to Garnett, Kansas on October 12. Kelly-Miller closed on October 24 after traveling in 16 states.

Jim Judkins' Circus Chimera played a shorter season in 2004 than in prior years, but it was the best season in the history of the show. In a major change the show quit the use of kids tickets and two for ones. Discount coupons were distributed, offering \$4 off on all tickets, any day with no restrictions.

The theme for the show in 2004 was World of Wonders.

The circus opened on January 29 in Donna, Texas. It followed Gopher Davenport's Bailey Bros. and Hoffman's Exotic Feline Show in the Rio Grande Valley of Texas, who had worked the area over thoroughly.

Chimera jumped into New Mexico at Hobbs where it was hit by ice storms and snow, causing cancellations. Following the close of Holly Bros. Roy Ordaz joined the show as manager.

The show moved to California where most of the season was played.

Circus Chimera played Moreno Valley, California April 8-11. The midway included the ticket wagon; a pony ride, a children's train, a concession trailer, a Titanic slide, a small horse pit show, a giraffe bounce and a snake show.

The Santa Cruz (California) *Sentinel*, published this review of the show on May 20.

"Guennadi the clown has a circus degree.

"But the Russian-trained performer, trainer and artistic director of the Circus Chimera is not an academic.

"Circus is always changing,' said Guennadi Tregoub. 'I can't do circus in 2004 like I did in 2000. I have to watch TV and movies and read books and call my friends to learn new things.'

"Those who saw Circus Chimera's 'Sueños de Luna' production last year will be thrilled to discover that this ensemble of acrobats, jugglers, contortionists, hand balancers, high-wire daredevils, motorcycle stunt riders and clowns has an all-new show

this year.

"Wonders of the World,' or 'WOW,' lights up the 60-foot-high big top with Tuesday, Wednesday and Thursday performances--two each day at Scotts Valley's Skypark.

"This year's theater tells the story of Superclown, who is enlisting the help of his cohorts to save the world from gloom.



A page from the 2004 Chimera program.

"There is much sadness in the world,' Tregoub said. 'But at the circus, you can relax and leave everything behind.'

"Circus Chimera was founded in 1996 by James Judkins, a man with a vision and years of circus experience. The Quebec Cirque du Soleil was sweeping the country off its feet and the traditional family circus was dying out. It was time to provide small towns with affordable theatrical circus.

"It's a vision that reflects the international influence of circus performers hailing from Russia, Mongolia, Peru, Mexico, Argentina and the United States.

"In the United States, circuses are very focused on making money,' said Tregoub, who was head coach at the Main Space School of Circus Arts in Toronto for five years.'

"It's not that we don't have a budget, but our owner doesn't care about money as much as he cares about bringing people to the circus for a night of entertainment. That's why our tickets are so affordable.'

"And a night (or afternoon) of entertainment is exactly what you'll get from this team of professionals

that includes second-and third-generation circus veterans.

"If the past two years are any indication of what's coming to town next week, audiences can prepare for a jaw-dropping journey into magic, beauty and thrills.

"What's new this year?

"There's the Gana the contortionist, who graduated from the Mongolian State Circus Contortion school at the age of 10. And Olga Timchenko the quick change artist, who came to magic tricks after years of performing with seals and penguins.

"If you've seen Peruvian Rolla Bolla artist Fridman Torales before, you don't want to miss his new Bungee act. The son of an aerialist and a high-wire walker, Torales flies through the air from the ground to the apex of the big top.

"At Circus Chimera, the fun starts before you even get in the tent. The circus has no animal performers, but an impressive collection of reptiles travels with the troupe. For a small additional charge, you can feast your eyes on some impressive representatives of the lizard kingdom.

"And since there's no elephants to feed peanuts to, you'll get them all to yourself."

A few days were shown in Oregon and then it moved back through California to Arizona, New Mexico and Texas.

Chimera closed with a nine day stand in Austin, Texas on November 7.

From time to time Judkins sent an email letter out to "Friends of Circus Chimera." The April 4, 2004 letter noted, "This is our seventh season. We have changed our pricing structure and have a whole new show. I think that this is the year that we will go from survival to Success.

"The Chinal family, who have been with Chimera from the beginning, recently became U.S. citizens. The Jorge Rosales family, who were with Chimera for five years and have been touring with Circo Vazquez for the last two seasons, also became US citizens at the same ceremony in Muskogee, Oklahoma.

"Many of the performers who work

for Circus Chimera are from around the globe—Russia, Peru, Argentina and Mongolia. They work in the USA on work visas for a certain amount of time. Many return to their home countries and some want to have the option of staying and living in the USA. This process takes from 3 to 5 years and involves proving several things, including that they have not committed any criminal acts, that they paid their taxes, that they have a permanent job and that they will add to the USA. They must prove that they are exceptional or extraordinary artists—among the top 5% in the field—to qualify.”

During the season Jim Judkins and partner Manuel King continued their immigration work for circuses and carnivals. Over the years the two have handled over 1,200 workers in the United States.

Johnny Walker's Walker Bros. Circus played an indoor date in Hamilton, Ohio on March 8. John Walker had the concessions, Roy and Cindy Wells had camel rides and Jason Walker had pony rides.

The performance included Jessica Walker, dogs and ladder act; clown Coco Kramer; Miss Sashi, aerial web and liberty ponies; Miss Elaine, contortion; Jason Walker, juggling, big and little horses and Roy and Cindy Wells, mixed animals.

The two Cole Bros. elephants and camels joined the show for the under canvas tour. The show played Weedsport, New York on July 20.

Adam and Bonnie Hill had the elephants under a canopy and gave elephant rides. A pony sweep, concession/ticket semi and a plastic kiddie slide completed the midway layout.

The performance included Jennifer Walker's dog act; clown CoCo Kramer; Jason Walker, juggling and big and little horses; Sashi Walker, liberty ponies; Jennifer Walker, cloud swing; Eleana, contortion and the elephants.

Little was heard about the 2004 tour of Robert "Cowboy" Moyer's Bentley Bros. Circus. The show opened in June and played Pennsylvania, New Jersey and the New England states. Moyer had booked the dates and sponsors himself.



A statue-type balancing act on Bentley Bros. Circus. Ed Meals photo.

The outfit moved on nine trucks. No seat trailers were used, seating was on bleachers. Although the red and white stripped big top had been used a few years, it was in good condition.

The trucks were lettered R. D. Moyer Productions Inc. The show was in North Andover, Massa-

Twenty-four hour man King Charles Weathersbee and Bob Childress, owner of Hendricks Bros. Circus. Childres photo.



chusetts on August 17. The performance included Moyer with three tigers; Delia Zerbini, foot juggling; Martino, strap act; the Isavette double trapeze; a dog act; Zorro, sword balancing; Giano, Juggler; the Rube Sisters, contortionists; Airiana Duo, chiffon act; the Alvarado family, double traps, hand balancing and hula hoops and Diane Moyer with a dog act and two elephants.

The season lasted through November.

Bob Childress again toured Hendricks Bros. Circus. After an early April opening the show played just outside Atlanta on April 17. The front yard had a concession/ticket wagon; a petting zoo; a Strange Thing side show; a band organ, pony ride, camel ride, moon bounce; fun house and face painting. King Charles Weathersbee was 24 hour man, Al Buchanan, lot was superintendent and Margaret Childress handed the office.

The performance included Bill Brickle, equestrian director and dog act; Rebecca Ostroff, trapeze and chiffon acts; Jessica Macias, contortion; Angelo Macias rola-bola; Javier Macias, low wire; Rosario Ramirez and Oriano Salazar, web; Antonio Ramirez, balancing act; Pepe Oalencia, mixed animals and big and little horses; Junior Marlow, goat act; Oviano Salazar, hula-hoops and clowns Cheeko and Brent DeWitt.

The season lasted 24 weeks from March to September in Georgia, North and South Carolina, Virginia, Tennessee, Kentucky, Ohio, Pennsylvania, Indiana, Illinois, Wisconsin, Alabama and Iowa.

Tray Key's Culpepper & Merriweather lost its two African elephants while in the Hugo, Oklahoma winter quarters.

It opened its 20th season in Whitewright, Texas on March 22. The 80 foot round top with a 40 foot middle big top went back to Red Johnson's ownership. The blue and white stripped tent was heavily patched. The seating was on one seat wagon and on about six sets of jacks and stringer blues. The show moved on about seven trucks.

The midway consisted of a ticket/concession trailer, a Titanic



The Culpepper & Merriweather concession and ticket semi. Ron Sanford photo.

bounce a pony ride and pens of goats and llamas.

The performance included Miss Smone (Dykes), aerial lyre and doves; Aaron Rider, clown; Dykes family, unicycles and juggling; Miss Mischelle (Omar), hula-hoops; Pauline Dykes, birds act; Natalie Cainin with Eskimo dogs; Dykes, aerial cradle; Los Pampas, Omar family of six, gaucho act, tetterboard, juggling and trampoline.

By April 2 the show was in New Mexico. It entered Arizona on April 10 and remained in that state until April 18. A long tour of California started at Fort Irwin on April 23 and lasted through June.

By July the show had turned east through the Rockies and into the Midwest.

The show played Hugo, Minnesota on July 31. By then three tigers and two lions had been added to the show. Casey Cainan developed a cage act with training sessions on the midway. Three elephants and five tigers leased from Doug Terranova were on the show. The animals and Terranova's semi were displayed on the midway. The elephants and tigers were worked by Casey Cainan.

Seventeen dates in Wisconsin were as far east as the show went. During the Wisconsin tour the Terranova animals left to play contracted dates.

Following the closing of Holly Bros. Circus Tommi Liebel partnered with Roy Ordaz to return Liebling Bros. Circus to the road. Two months of dates were booked in Alabama and Mississippi. Bryon Bowman handled the contracting and promotion.

On June 10 the show was in Freeport, Iowa.

Ed Russell's Russell Bros. Family Fun Circus opened the season in Blythe, California at the Colorado River Fair, April 1-4. In May it played Victorville and Chico. The Alameda County Fair in Pleasanton was shown from June 25 to July 11. The Orange County Fair in Costa Mesa was played July 9 to August 1. Other

fairs were played in August and September. Russell closed in Fresno at the Big Fresno Fair, October 6-17.

The one ring performance was given in a blue and orange square tent, with bleacher seating on three sides.



Ed Russell's Family Fun Circus in Costa Mesa, California in July. Jerry Cash photo.

The Circus Arts Foundation of Missouri, a non-profit organization, operated Circus Flora. The foundation's mission was to broaden and deepen the appreciation of the performing arts in greater St. Louis by producing and presenting innovative performances and educational programs through the use of classic circus skills. Founder David Balding had been artistic director for over 15 years.

Circus Flora played its usual under canvas St. Louis date, June 10-27. The production was called Kawayo: Nino and the Wild West.

Giovanni Zoppe, Nino the clown, was featured. The performers included Stanislav Lazarov and the Osetian trick riders; Almas Meirmanov and Una Mimmagh, aerialists; Carlos and Susanne Svenson, equestrians; the Flying Pages; Angelo Iodice, trick roping and the Oate family dog act.

With a name change Dick Garden opened his show using the old Toby Tyler title in a new European red big top. Missing were the well decorated and lettered trucks. They were all painted white with no title.

The opening stand was in Beaumont, Texas, January 6 and 7. Phil Dolci was manager.

The performance included Caroline Williams presenting three large black and two small horses and a twelve horse liberty act; the Martin Espana family, Roman swing, space wheel and motorcycle act; Alex Gomez, juggling; the Svensens, comedy horse and comedy; Jack Cook, comedy car; Kent Jones, Niagara Falls jumper; Pat White with a Hawthorne seven cat presentation; Pierre Spindel with three Tarzan Zerbini elephants; the Shooting Stars, Russian swing; Alex Gomez, juggler; the Espanas' motorcycle on wire and Lois Munoz, cannon act. Kirk Jones, the Niagara Falls jumper, was a special feature. Jones sold autographed photos from a booth.

By February the show was in Charlotte, North Carolina where it was met with snow. It was indoors at Normal, Illinois, February 17-18; Dayton, Ohio, February 20-22; Evansville, Indiana, February 24-25;

New Toby Tyler big top on at the opening stand. Harry Lea Kinston photo.



Jackson, Tennessee, February 27-28 and Nashville, Tennessee, February 29.

Toby Tyler closed in Little Rock, Arkansas on March 21.

During the summer Garden offered much of the truck show for sale through his Silverado Leasing Corporation. All the animals except the liberty horses were sold.

In late February Garden's sons produced Circus Matrix. It played a venue in northeast Atlanta.

Never to be counted out, Garden returned in the fall with two new shows. Merlin's Magic Horse Show opened at the Manatee Civic Arena in Palmetto, Florida. The acts included Ian Garden's 12 liberty horses and a big and little act; a chiffon act; comedy bicycle act; Mike Phillips, illusions; a Goucho act; Carlos and Susan Svenson, horse act and Russian Cossack riders. Merlin then went to Fort Myers, where it promptly closed. One down, one to go.

Garden then opened Peter Pan's Magic Circus in Harrisburg, Pennsylvania on November 6. The show was managed by Phil Dolci and traveled on two large semis.

The program was Iniakina, hats; Svartsman, rag doll; Radatz, illusion; Iniakina, hula-hoops; Svartsman, chiffon act; Gumpy's pigs; clowns; Iniakina, quick change; webs with Pirate and Story; Radatz, illusion' Clown, chair gag; Svartsman, contortion; Alvarados, double traps and Donoho's mule.

Peter Pan finished a successful tour on December 12 in Bristol, Tennessee.

Over the years John "Gopher" Davenport's circuses had been called Dailey Bros., Ford Bros., Jungle Wonders, King Royal, Majestic, Starr Bros., Big Top, Barnes & Bailey, Cavalcade of Stars, Leibling Bros., Bailey Bros., Wallace & Rogers and Wallace Bros. At some stands it was titled "Circus Here Today."

Davenport, age 50, a circus owner since 1976, used at least the Bailey, Wallace Bros., and Wallace & Rogers Bros. titles in 2004. True to form, there were no show owned semi-

trailers. Gooseneck trailers pulled by heavy duty pick-up trucks were more economical and did not need CDL licenses. None of the trucks carried a title; it was whatever appeared on the kid's coupon that day.

After having two shows on the road in 2003, the best equipment from both were combined for the 2004 season. The show moved on a concession-ticket trailer, a canvas spool trailer, and generator trailer. a seat trailer, a bunkhouse trailer, a straight cookhouse truck pulled trailer with portajohns and kiddie ride. The snake show truck pulled a horse van. Mike Swain's two elephants were hauled in his semi. Luis Munoz and his cannon were on the show much of the year, not always doing the cannon act, usually clowning.



Bailey Bros. Circus in Oshkosh, Wisconsin on June 4. Tim Tegge photo.

Early in the season the big top was an 80 with two 40s and two 20s. Later a new 70 x 160 foot big top arrived. The marquee was 30 x 30 and the cookhouse tent was 16 x 24 feet.

For the 2004 tour brother Charles "Termite," age 48, left the home office to be on the show. Son Juan "Chuy," age 32, was the show president and manager.

The show was in Louisberg, Kansas on April 25. Peniamia Lia was ringmaster and the clown was Ricardo Lozano. Carlos and Patricia presented a sword balancing act.

Phil Dolci joined the show as manager after Toby Tyler closed. Tommi Liebel gave elephant rides on the midway. There was also a pony sweep, a snake show and a concession/ticket trailer on the front end.

The performance included juggling

and hula-hoops in all rings; a miniature horse; a hair hang; three girls on Spanish webs; a dog act; clown Lucio; clown on low wire; Liebel children, contortion and acrobatics; aerial cradle and single trapeze; sword balancing and unsupported ladders and Tommi Liebel's elephant.

Later in the season the performance included Irv Hall with baboons and dogs; Ricardo Espana, bounding rope; Chuy Davenport, big and little horses and clown Christopher Munoz.

Bailey Bros. was in Milwaukee, May 29-31 and Oshkosh, June 4-5.

Bailey Bros. Circus played the fairgrounds in Minneapolis on July 11. Other near-by towns were also played. A large number of coupons were distributed in the area. In Oak

Grove on July 13 the tickets were priced at \$12 for adults and \$5 for children. The big top was a five center pole 80 x 200 footer, with four rings.

The company played Anchorage, Alaska in July. The July 30 *Anchorage Daily News* noted that the show received complaints about prices. In response

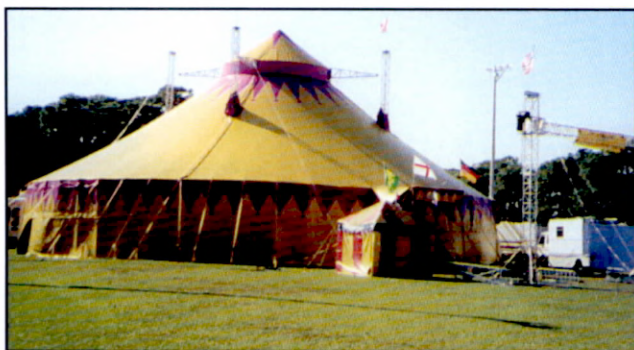
manager Phil Dolci said that about 8,000 customers seemed delighted with it.

Another article in the Anchorage paper on July 28 stated that Luis Munoz had been injured when the cannon that was supposed to fire him across a parking lot malfunctioned. He remained stuck in the device after it went off. He was treated for minor injuries at Alaska Regional Hospital and was released later in the evening.

The show headed for Fairbanks after the Anchorage stand.

The Alain Zerbini Circus played the Zanesville, Ohio fair, August 15-21. Miss Melonie was announcer. The acts included Miss Latish, web act; the Eclectic Duo, unicycles and juggling; clowns Ricky and Julian; Elaine Zerbini, dogs; the Gallereria Duo, balancing perch and Justine, space wheel.

A late entry to the under canvas shows was the Anastasini Circus. It



The Anastasini Circus at its one stand of the year in Englewood, Florida. Bob MacDougall photo.

played a single preview engagement in Englewood, Florida, December 10-12. The new European yellow and red big top had just been received. The only truck on the lot was a prop trailer that had been converted to a ticket wagon. Some seating came with the big top plus some seating was rented from Tommy Hanneford. There was small concession stand on the midway and another inside the big top,

The performance was rola-bola, Anastasini; funny car, Anastasini; diablo, Anastasini; hair hang, Dulce; the Three Alpacas, Vasquez family; clown gag, Brent DeWitt; hula-hoops, Anastasini; cloud swing, Anastasini; cross bow act; dog act, Vasquez family; juggling, Benito Landra; and the Anastasini space ship.

Giovanni (Nino) Zoppe brought the Zoppe Circus to the Milwaukee Festival Italiano, July 15-18. The European big top with bleachers and folding chairs housed the performance. This date opened the Zoppe season.

The hour and a half program included clown Nino; sister Tosca Zoppe, web act, single pony and ballerina on horseback; the Heinens, dog act; Orlene Gentile, Chinese vase juggling and Leo Splendorio, strap act.

The Zoppe show then played Addison, Illinois, July 21-25; the Racine County Fair in Union Grove, Wisconsin, August 1; July 28 to August 1, the Hamburg, New York fair, August 11-22; the Canfield, Ohio fair, September 1-6 and the Cleveland, Ohio Octoberfest, October 1-3.

During the engagement Alberto Zoppe, Nino's father, fell over a rope. He was taken to a hospital and was checked over. Alberto returned to the show the next day, but he was again taken to the hospital where it was discovered he had suffered a slight stroke.

Tommy and Struppi Hanneford were among the biggest circus producers in the country. Hanneford, by far, booked more acts than any other producer. Be it indoors or under many big tops the Royal Hanneford Circus produced more concurrent dates than any other company. The show owned four big tops, eleven semis and two straight trucks.



Mr. Circus, Tommy Hanneford. Hanneford photo.

The Hanneford season started in Laredo, Texas on January 1. It closed in New Orleans, Louisiana on November 28.

Royal Hanneford played the Sarasota, Florida Sahib Shrine, April 15-16. John Wilson was ringmaster. The performance included Irina Markova, animal parody and

dogs; an aerial ballet; Audry, aerial act; the Gonzales, balancing act and perch; the Belia troupe, tetterboard and Russian bar; Grumpy and his pigs; Mark Karoly, riding act and elephants and Vital, sword balancing and as a surprise the Tino Wallenda high wire act.

Hanneford had nine shows going at once during the last week of September and the first week of October. They were in Yakima, Washington; Big E, with a circus and a Chinese acrobats show; Sussex, New York in a building; the Detroit Shrine in a large Mendoza tent; Jacksonville, Florida Shrine in a building; Albany, New York, in a building; Cumberland, Maine in a rented tent and a tented show at Adventureland Park in Des Moines, Iowa.

In late summer a Royal Hanneford unit played five western states. This included the Alaska State Fair, August 26 to September 6. The equipment was shipped from Seattle to Anchorage and then trucked 35 miles to Palmer where the fair was held. Around twenty performers and two tech men were sent in two small Alaska Air air charters and housed in hotels in Palmer. Eighteen Gonzales dogs and two Poema kangaroos were in a different plane. The date was re-signed for 2005.

Tommy Hanneford again produced by Big E Circus for Wayne McCary. Heidi Herriott was ring mistress. The performance included the Juggling Diablos; Viorels, Russian bar act; Nellie Hanneford's eight horse liberty act; Pedro Carrillo's high wire act; clown Ceasar and the Antasini's trapeze aerial act.

In the fall Hanneford assumed the

Hanneford Shrine show in Sussex, New Jersey. Paul Gutheil photo.





The George Carden Circus in Baraboo, Wisconsin in June. Tim Tegge photo.

production of the McConnell Circus Royale dates.

George Carden produced the Madison, Wisconsin Shrine show in February. It played the Chicago Medinah Shrine in the Odeum Sports and Expo Center, in Villa Park starting March 10.

In June the George Carden Circus International produced the Ainad Shrine. It showed in five locations: Belleville, Illinois, June 5-6; East St. Louis, June 7; Jerseyville, June 8; Salem, June 10-11 and DuQuoin, June 12-13.

The performances included the Flying Caceres, trapeze; Bruno's tigers; Broadway Bo, single elephant; Karoly Zemna, BMX bike rider; the Toscanos, high wire; Miguel & Company, acrobatics; Kazazh & Company, acrobatics; five Chinese, balancing act; Hans, foot juggling and Bungees's aerial jumping.

Carden played Red Wing, Minnesota, July 30-August 1. It was billed as Circus Fiesta. The Prairie Island Arena of the local high school was the venue. Kids discount tickets were used with an adult admission of \$12.

The performance consisted of Shane Johnson, with five tigers; Gabby, Mexican clown; a production number with eight girls and five Chinese men, the girls then went up on webs; unsupported ladders; five Chinese men, bungee jumping, acrobatics and lion dance; foot juggling; roller skating; a BMX bike act and single elephant Bo.

The Hamid Circus opened the season in Flint, Michigan on January 7-11. The acts included Jurgen and Judit Nерger presenting twelve

tigers and one lion, a Hawthorne act; the Jacob-Barreda four elephants; the Giraldo family, high wire, space wheel, motorcycle globe, foot juggling and Roman rings; clown David Conners; the Pulsars,

eight person double Russian swings; the Cosmos, rope jumping; the Manjos, quick change act and Denis Ignatov, dogs and house cats. Tim Tegge was performance director.

Hamid also played Shrine dates in Topeka, Indianapolis, and Buffalo. Hamid brought in Garden Bros. to play the Buffalo Shrine date in March.

The Hamid Shrine date in St. Paul was contracted to Ian Garden, Jr. and the Canadian Garden Bros. Circus. An eight piece band played the show and Garden was ringmaster. The performance included clown Renaldo; Wade Burck with nine Hawthorne white tigers; the Flying Preciados; Ian Garden's six liberty horses; the Tino Cristiani and Ybarra's trampoline acts; Gina Shvartsman, juggler; Mara Cristiani, single trapeze; George Carden's three elephants and the Domingues, five person motorcycle globe.

Don and Shane Johnson's Clyde Bros. Circus produced the Grand Forks, North Dakota Shrine date in May. Bobby Gibbs was announcer. The acts included Doug Terranova, six tigers and elephants; Dandy Bros, comedy table; Argentine Gauchos; Espanas' double space wheel, Russian swing and aerial motorcycle; T. J. Howell, unicycle and rola-bola and Dave Smith, Sr., cannon act.

James M. Hamid, Sr. was elected president of the Circus Producers Association in January.

Ian M. Garden, Jr. and Richard W. Garden's Garden Bros. Circus played its usual route in Canada, but squeezed in some dates in the U.S. Its performance in-

cluded the Flying Preciados; clown Renaldo; Miss Gena, juggler; Arabian stallions; Chinese contortionists; Cristiani and Ybarra troupes, trampoline; the Osario troupe, tetterboard; Ybarra duo, Miss Mara and Maritza duo, aerial number; elephants; and the Dominguez riders in the steel globe.

Tarzan Zerbini produced the Marietta, Georgia Shrine in April. Devon Chandler was ringmaster. The acts were Kay Rosaire's wild animals; the Ulises, high wire; Damian and Analla, balancing; Erika Zerbini, liberty horses; Frisco's elephants; the Flying Ojedas and motorcycle globe.

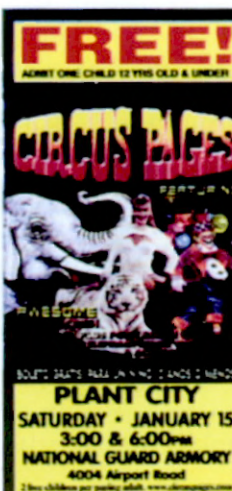
Zerbini again produced a strong performance for his 2004 Shrine dates. The acts included the Flying Tunizians; clown Fidor; the Aristov duo, hand balancing; Erika Zerbini, liberty horses; Abdiel, strong man; David Rosaire, animal act; Caroline Williams, horses; the Garcias, knock-about comedy tumbling; Miss Tatiana, hula-hoops; Trio Woznieski, gymnastic act and Tony Zerbini, elephants. Rick Van Dusen was ringmaster.

Joe Bauer had a busy season renting his big tops and producing circuses. His Circus Maximus had three units operating at the same time. From October 21-31 a unit played the Georgia National Fair in Perry and the Pensacola Interstate Fair. A third unit played a fair in Montgomery, Alabama.

Wayne McCary's circus dates opened in Manchester, New Hampshire on April 8. The show then played Portland, Lewiston, Augusta, Bangor and Presque Isle. The performance

Joe Bauer's Circus Maximus using Tarzan Zerbini's big top in Perry, Georgia in October. Tim Tegge photo.





KID TICKETS USED IN 2004

included Nellie Hanneford's sixteen horse liberty act; clown Alexandr Kartukov; Galina and Olga Rogacheeva's trained geese, unsupported ladders and juggling; the Poema family, juggling; Oleva

Deshko, hula-hoops; the Yagaanset-sfg duo, contortion; the Flying Redpaths; John and Tina Winn, motorcycle on wire and platform motorcycle and the Bill Morris elephants.

Circus Gatti produced the Los Angeles Shrine show, April 15-18. The show was in Saskatoon, Saskatchewan, Canada, August 28-29. The acts included Jodie Winn, slide for life; a Gaucho act; Acosta family,

high wire; Amanda Valencia, liberty ponies; Carl and Jodie Winn, motor-cycle on wire; Elaina and Amanda, hula-hoop; John Pelton, three elephants; Winns, space wheel; Jeremy Hernandez, juggling; Vorsh, comedy trampoline; and the Kung Fu Warriors, Cossack riding.

John McConnell's Circus Royale opened under a Joe Bauer European big top in the Wisconsin Dells on May 29. It was located on a tight lot between a gas station and a motel. The tent seated 1,200 people. Tickets were priced at \$15 and \$29 for adults. Rebekka Monroe was ringmistress. Jeff Gordon was the clown. The acts were Gabriela Guzman, single trapeze; Cuzin Grumpy's Pork Chop review; Don Otto, comedy diving; Vladimir, chiffon act; Manjos, quick change act; Victors, double aerial swings; Vladimir, chiffon act; the Jacob-Barreda elephants and Tito Wallenda's high wire act with the seven high.

The Dells show closed on July 25. McConnell later turned his usual indoor dates over to Tommy Hanneford. One of the dates was for the Utica, New York Shrine, October 7-10. It was billed as Tommy Hanneford presents Circus Royale.

Richard Makowski, owner of the American World Complex, who had brought the McConnell show to the Dells, combined with Tino Wallenda and Jorge Barreda to continue a circus.

Circo Cyrk in the Dells using former Big Apple seats owned by Jorge Barreda. Tim Tegge photo.



Wallenda went to Milwaukee to play the state fair show. Barreda went to Florida to bring back the seats that he had bought from Big Apple.

Circo Cyrk opened in the Dells on August 19 with the Barreda's Big Apple seating under the sky.

The acts included Russian swing; Manjos, illusions; the Jacob-Barreda elephants; Aurelia Zoppe, cloud swing; Olinka Zoppe, dogs; Luis Garcia's juggling act; clown J. P. Theron and the Tino Wallenda high wire act.

Admission for the hour and a half show were \$10 general admission and \$20 for box seats. Residents of the area could attend for \$5. The show was presented at seven p.m. nightly. Circo Cyrk ran through September 6.

The Jordan World Circus produced the Oleika Shrine dates in Frankford and Lexington, Kentucky in April. The Lexington date was under a big top. Among the acts were Carden's elephants,

Steeple's bears, Zoppe's dogs and Vincent Von Duke's cat act.

Jordan produced the Cincinnati Shrine date, March 11-14. Ari Steeples was ringmaster. The performance included Vincent Von Duke, wild animal act; the Flying Pages; Justino Zoppe, juggling; Juan Du Company, Lion Dance; Steeples bears and house cats; Ticolini's house cats; Renzo, clown; Susan Sheryll's Afghan dogs; the Yung Dong Chinese acrobats, aerial loops; Spiderman; Miss Daniela, hula-hoops; the Anthonys,

Russian swing; Davide Zoppe, monkeys and the Bill Morris elephants.

Jordan played Jamestown, New York on April 4.

Among the dates George Hubler produced was the Pine Bluff, Arkansas Shrine in April. The acts were Doug Terranova, tigers and elephants; Shane Hansen, juggling and roller skate act; Veronica, hula-hoops; Alvarez Treo, statue act; Jim Plunkett, slack wire and the Isavettes, double trapeze.

In June Hubler produced the Holland, Michigan Shrine show. The acts there included Shane Hansen, juggler and roller skating; Shane Johnson's wild animal act; Jessie Sisters, webs; Alecia, cloud swing; Ruby's hula-hoops; Los Alveros, statue act; Violetta's house cats and the Isavette duo, double traps.



Jordan World Circus under canvas in Lexington, Kentucky. Bill Rhodes photo.

In July Hubler produced the Aut Mori Shrine circus at Struthers, Ohio. Charley Van Buskirk was ringmaster. The acts included Shane Hansen, juggling and skating act; Tamara Wallenda, tiger act; Vioreli quartet, Russian bar; Dennis and Victor Ignagou, house cats; Georgiani Sisters, Orlando Belle and Star Plunkett, aerial ballet; Wendy Bell, aerial rings; Christine Herriott, pony drill; Jim Plunkett, slack wire; Alecia, cloud swing; and the Bilea troupe, tetterboard act. This same program was also presented at the La Porte, Indiana fair in July.

The Harrisburg, Pennsylvania Shrine date, April 1-3, was again produced by Jennifer Vidbel and Scott O'Donnell. Devin Chandler was the singing ringmaster. The perform-

ance included Clayton Rosaire, lions; clown Adam Kuchler; Figueya's dogs; Grumpy's pork chop review; the Castle bears; Tuniziani's flying act; Jennifer Vidbel's miniature liberty horses; T. J. Howell, unicycle; Franklin Murray's elephants and a motorcycle globe.



Circus Matrix at the Wisconsin State Fair in August. Tim Tegge photo.

In 2003 Earl Duryea and associate George Hubler produced the gigantic Circus of Lights in Las Vegas. The dramatic duo returned in 2004 to produce Circus Matrix at the Wisconsin State Fair, August 5-15. A Joe Bauer big top and seats were used, being brought from the Wisconsin Dells following the closing of Circus Royale.

Scott O'Donnell brought a group of wagons from the Circus World Museum. There was also an exhibit from the International Clown Hall of Fame.

The acts were divided into a red and blue show that alternated three times each day. Charley Van Buskirk was ringmaster. The forty-minute performances included the red show's Cathy Hanneford, mixed group of horses, camels and ponies; clowns Tim Tegge and Skeeter Reece; Tino Wallenda's high wire act; Oleg, Russian cube and strap act; Bret and Cathy Carden's three elephants.

The blue show consisted of Pedro Carrillo and Capitolino, high wire; Judit and Juergen Nergen, Hawthorne 13 tiger and one lion; and the Bilea troupe, eleven person tetterboard act.

Paul V. Kaye again produced the Evansville, Indiana Shrine show over Thanksgiving weekend. As usual it was one the strongest performances in the business. Clement Toca was band director. Tommy Baker was ringmaster. The acts included an aerial number with cloud swings, lyre

and loop; Wade Bruck with the Hawthorne white tigers; aerial number with Adagios Fine, the Belle Duo and Vallo Duo; three rings of dogs; the Ayak kids, double trapeze; the juggling Fuscus, the cycling Bertinis, Viktors, rope jumping; the Winns, motorcycle on wire; Nellie Hanneford's liberty act; aerial display; Jim Hall's bears; Rosaire's bears, Zoppe-Rosaire's chimps; Spiderman, slide for life; Tatinia and Klichko, quick change; Espana flying act; eleven elephants from Carson & Barnes, presented by Joe and Tim Frisco and Chip Arthurs; Martine Duo, space wheel; Manjo's, double Russian swing and Visan Duo, motorcycle on platform.

Dolly Jacobs and Pedro Reis presented the sixth edition of Circus Sarasota, February 6-29. This time they used a Tarzan Zerbini big top and seats. A fund raiser was held in the big top three weeks ahead of the show opening.



Circus Sarasota in Tarzan Zerbini's big top. Fred Pfening photo.

The usual outstanding performance included the Moroccan Connection, pyramid building and acrobatics; Ian Garden's liberty horses; clowns, Kampanita and Kampanita; Dimitri and Andriy, contortion act; Dick Franco, chain saw

juggling; David Maas and Dania Kaseeva, quick change act; Duo Manducas, comedy hand balancing; Dolly Jacobs and Yuri Ryjkov, strap act and the Wallendas, seven high high wire act.

Circus Sarasota presented summer performances at the Ringling Museum, July 1 to August 1. The acts included clown Tom LeMoine; a Chinese hat juggling act; the Ranos family, risley act and the Wu family, Chinese lion act.

Ray MacMahon brought his Royal American Circus to Dayton, Ohio on February 24. The acts included Miss Elizabeth, hula-hoops; Patrick, miniature horse; Jose Torres, juggling; the Ayala family, perch pole; Manuela's dogs; the Ninga Warriors, acrobatics and snakes; Farmer Patrick's barnyard review and Jose Ayala, rola-bola.

Jorge Pages brought Circus Pages to Martinsville, Indiana on April 1. The show included Vicenta Pages with white and Bengal tigers and a lion, a high school horse and chiffon aerial act; Tico the clown; Pauline Pages, single trapeze; James Earhart, dog act and juggling; Freda Pages, trained camel; the Posso Trio, foot juggling and hand balancing and Jorge Pages with the elephants.

Billy Martin's Cole All Star Circus played Penn Yan, New York on March 27. Paul Parson was the manager, while Martin was away with Royal Hanneford. The acts included the Aristov Duo, hula-hoops, cube balancing, hand balancing and tumbling; Uncle Ernie, dog act; Miss Sofia, Roman rings; Brett Marshall, trick bicycles and BMX bicycles; Ervin Hall, comedy balancing, juggling, and monkeys.

The third date of the season for Jose Cole was in Clarksville, Iowa on March 6. The twelve week season closed in Eagan, Minnesota on May 27. The show used three inflatable ring curbs, only one ring used at a time. A large backdrop was used as the back door. The music was recorded.

Pat Davidson was ringmaster. The acts included Elio Gomez, dogs and juggling; Pablo Rodriguez, chair balancing and chiffon act; Tom Demry,



The late Father Jack Toner and Billy Martin. Paul Gutheil photo.

Shetland pony; Pat Davidson and daughter Mabelle, unicycles, rola-bola; Luis Montalvo, slack wire; Anna Louise, the dancing elephant and Marie Rodriguez, aerial lyre.

The Galaxy of Thrills, produced by Kimball Keller and John Winn, opened the season in Jacksonville, Florida, March 25-28. The program included Tina Winn, slide for life; David Daniels and Bill Brown, fire high dive; the Extreme Jumpers, motorcycle thrill act; the Winns motorcycle on wire; three Carson & Barnes elephants; the Nocks, sway poles; Michelangelo and Hans Peter Winn, double space wheel; Nerveless Nocks and the Urias, motorcycle globe and Dave Smith, Sr., cannon act.

The 2004 production of the Pickle Circus was titled the Birdhouse Factory. It opened at the Palace of Fine Arts in San Francisco on December 15.

Giant metal factory gates provided an entry for the theme. The acts included Sam Payne and Sandra Feusi performing on a Chinese pole; Liao Heng Juan juggling bowls on his head; hoop act by Chris Lashua, tuba music; Aloysia Gavre, hoop act; Steve Ragatz, juggling; Zheng Ming Xuan and Zheng Wen Xuan, acrobatics and Chris Lashua, German wheel.

Dwight Damon again produced the circus at the Deerfield, New Hampshire fair in September. The performance included clown J. P.

Theron, breakaway bike act; Pat Davidson, juggling, unicycle and rola-bola; Aurelia Wallenda, cloud swing; Olinka's dog act; Spencer Damon, magic act and the Tino Wallenda high wire act.

Oscar Garcia's Star Family Circus played the Vermont State Fair at Rutland. The acts included Victor, single trapeze; Oscar Garcia, space wheel, a dog act and Oscar and Reyna Garcia, motorcycle globe.

Neil Goldberg's brought Cirque Dreams, his new creation, to St. Paul, Minnesota, March 9-21. The cast included clown Jonathan Baker; the Jumpin Junglers; Ivan Dotsenko's acrobatic rope jumpers; Alexandre Strelzov, chiffon act; Alexie Anikine, hand balancing; Birds on a Perch, three girls on a triple trapeze; Ruslan Fomenko, rope spinning and Vladimir Dovgan, German wheel.

In the late fall Goldberg took his show to Branson, Missouri. Here it was titled Christmas as Dreams. The performance at the Grand Palace theater featured thirty singers and dancers. The show ran through December 12.

The Bindlestiff Family Circus operated its Palace of Variety and Free Museum on New York City's Times Square from December 12, 2003 to February 29, 2004.

Cornell "Tuffy" Nicholas and his associate Barry Schmoeyer toured two units of The Stars of Moscow State Circus in 2004. The west coast unit played Alaska and Hawaii.

The east coast unit played Pittsfield, Massachusetts on March 19. The acts included Shane and Allica Hansen, roller skating and juggling; Anton and Nikolai Koshkareva, hand balancing; Bereger Niadenkine, hula-hoops and strap act and Pavel and Natalia, quick change act. Some of the regular acts were in Hawaii with a second unit.

The May 21 *Detroit News* reported on the show when it played near-by Wyandotte, Michigan. "Graceful women slink through webbed ropes suspended high in the air, muscular men balance precariously on steel tubes, and giddy clowns induce a constant state of giggling. This is the wonderful world of the Moscow State Circus—a modern, animal-free

entertainment extravaganza that puts the emphasis not on wild beasts, but on raw human talent.

"Everyone can enjoy this show," says producer Cornell "Tuffy" Nicholas. "Because it's more of an upscale circus, a very diverse crowd comes to the show."

"The show includes juggling, balancing acts, contortionists, aerial daredevils, high wire acts, clowns and much more.

"Not only is the show a change of pace, it's also meant to be affordable family entertainment. About two weeks before the circus comes to town, coupons for children younger than 12 to get in free will start showing up at schools, local restaurants and grocery stores. The coupons are good for up to three children with a paying adult.

"This has been the best year we've ever had," Nicholas says. "We get standing ovations all the time."

The western unit played Oakland, California on May 21.

The Alameda *Times Star* reported, "It was high energy and animal free. People entertaining people is the theme of this new-age circus, which features feats by daredevils from the former communist country—with nary a elephant."

The show played Cincinnati, Ohio on May 22 on the Xavier University campus. Voade Fornasari was ringmaster. The program there included the Aerial Wallendas, aerial perch; Nicoli and Anton, hand balancing; Shane Hanson, juggling and roller skate act; Rietta Wallenda, aerial ring; Nicole, hula-hoops and chiffon; Ostercard Duo, aerial cradle; Simon Arestov, rola-bola; Karinas, quick change act.

The Nicholas' show played Providence, Rhode Island in July. Ben Dewayne was ringmaster. The acts there included clown Luewie Schukin and helper. It played Las Vegas, May 29-30.

When Nicholas returned to Sarasota at the end of the season he was sporting a classic outfit that included alligator shoes, a sign of a very good tour.

James Plunkett's James Cristy Cole Circus played Omaha and Lincoln, Nebraska in February. In May it was in Columbus, North Platt,

Ogallair, Chadron, Sidney, Scotts-bluff, Hastings, Holdrge, McCook and Kearney, Nebraska. In June it showed in Broken Bow, Grand Island, Lexington, Alliance, Nebraska; Red Oak, Iowa and Norfolk, Nebraska.

George and Victoria Hanneford's family circus continued its long running stay at the Swap Shop in Fort Lauderdale, Florida.

The program included Dancing Waters; Spanish web; Cathy Hanneford's mixed animal act; Mark Batons, baton twirling; Kelsie Del Monte, hula-hoops; a rag doll act; Belia Troupe, tetterboard act and Cathy Hanneford's three elephants;

Jennifer Miller. Fred Pfening photo.

Jennifer Miller, a performance artist, juggler, fire-eater, clown and a gender-bending bearded lady, founded Circus Amok as a circus-theater company to provide

free public art to address social justice issues to the people of New York. The organization started in 1989 and began playing parks in 1994.

The outfit had a seven member band and a truck in addition to the performers. The acts were traditional, rope walking, juggling, acrobatics and clowning. It appeared at public parks around Gotham.

The 2004 show was called Smokee Showin' Bike and Music Fest. It opened on September 4 in Manhattan's Riverside Park. The route continued in Brooklyn, Queens, the Bronx, and Staten Island. The final location was at the Snug Harbor Cultural Center on Staten Island on September 26.

During the summer Miller was a regular in the Side Show by the Sea Shore in Coney Island.

Following a number of stands in the Windy City Bardo Garcia's Circo Garcia was a free attraction at the Michigan State Fair in Detroit, August 11-22. A blue and striped 120 x 165 foot big top made a big flash on the fair grounds. It seated



The unusual Garcia big top going up. Garcia photo.



1,500 people. The first performance drew 1,516. The show moved on two trucks. One truck was used as a walk-through entrance in place of a marquee. A cannon was added to the show on July 4.

The performance was mainly the Gracia family and the Kuznetsov family from Russia. The Kuznetsovs joined the show in

February.

The acts included Bardo Garcia, space wheel; Chad Garcia, clown juggling; Linda Garcia, hula-hoops; Jamie Garcia, magic act; Garcia family, comedy trampoline; Sergey Kuznetsov, strap act and rola-bola; Bardo and Chad Garcia, motorcycle globe; Brdo and Paola Garcia, archery and knife throwing; Boris and Maria Kuznetsov, free standing ladders and Bardo Garcia, cannon act.

Garcia was compactly loaded. The seats and side poles were on a truck that towed the ring trailer. The performance was presented on an elevated ring. The big top collapsed into the trailer. The main entrance was a large semi-trailer whose sides folded out. It also served as the office and concession stand.

Garcia played Louisville in Sep-

tember and Atlanta on December 26.

Frank Osorio's Circus Osorio and American Crown Circus opened in Las Vegas and played a long season that took the show as far east as Minnesota. The Toscano troupe were featured in the performance doing flying trapeze, clowning, juggling and a hand balancing act.

Circo Hermanos Caballero produced the Las Vegas Shrine Circus in November.

Circus Vasques played a California route in January and February. An extended stand at Huntington Park in February was followed by twelve days in San Fernando ending on March 9. It then played San Bernardino through March 16. Vasquez moved to Las Vegas for a long stand starting on March 19.

The European style two-pole big top seated 950 patrons. There were no elephants, but there were two large zebras, two camels and four horses.

The performance included the Rosales, space wheel; Los Rodagels, rola-bola and head balancing trapeze; a big and little horse act; five dancing girls; a strap act; a mixed animal act with camels, ponies and a large zebra; a wild animal act with three tigers; Pedro Pedro, musical clown and the Chicago Boys Seven, rope jumping and acrobatics.



The Vasquez big top in Atlanta in September. Ray Gronso photo.

Vasquez played Atlanta, Georgia the first week of September.

The Esqueda Brothers Circus Extravaganza played New Bern,

North Carolina in April. One 24-foot trailer carried the stage, lighting, sound system and 500 folding chairs.

The performance was given on a three and a half foot high stage with a colorful backdrop. Anneli Esqueda was ringmistress. Performers included Guillermina Videla, Roman rings and hula-hoops; Alexanders dog act, perch act, unicycles and table balancing; clown Rafele Videla; Alfonso Esqueda, two big snakes and Dino Esqueda, chair balancing.

The Circus World Museum opened the season on May 21-22. A new display of wardrobe was in the ring barn. The elephant barn contained the Kids World Circus with Karen DeSantos in charge.

The big top circus had David SaLoutos as ringmaster. The program included Vladimir and Olga, quick change act and perch pole; clowns Greg and Karen DeSantos; Micah Williams, barnyard review; T. J. Howell, unicycles; Randy and Melissa Peterson with two Carson and Barnes elephants and Gwee Ming, vase juggling.

The Razzle Dazzle Review took place in the newly named Cookhouse Theater. The program consisted of Brady and Samuel, song and dance act; the DeSantos; T. J. Howell, juggling.

The opening was a wash-out due to the weather. Business was slow all season.

It was hoped that a parade in Baraboo on July 3 would stimulate attendance. Special free acts were hired including Dave Smith's cannon act.

During the Festival, July 1-4, admission was free to the Museum. However, rides and other activities required paid tickets. The big top circus was \$7 and the Kids World Circus was \$3. A water and high dive show cost \$5.

A giant thunder storm killed any chance of business on July 1. The parade started on time and drew a large crowd, but not



The Lion and Mirror bandwagon in the Baraboo parade. Derrick A. Mayolett photo.

close to what had been expected. Bad weather kept the Festival from being successful.

The season's business was way off from previous years and expenses were cut.

On July 23 the library and research center was closed, terminating Fred Dahlinger and two other employees. It was announced that the library closing and trimmed back hours of other seasonal employees would amount to an annual savings of \$200,000.

On December 9 the *Baraboo News Republic* reported, "After a tough year of cutbacks and layoffs, Circus

The Circus Hall of Fame big top. Hall of Fame photo.



World's financial situation is improving, said executive director Larry Fisher, who is tentatively moving ahead with plans for another Great Circus Parade and Festival in Baraboo.

"The Circus World board of directors met and approved a \$2.1 million 2005 budget. Fisher said next year's budget is down about \$400,000 from last year, but is balanced and does not require any

further programming cuts.

"The festival would take place the weekend of June 24-26, with the parade on Saturday June 25."

The John and Mable Ringling Art Museum in Sarasota made great



The Traveling Show Ministries group in front of the new Tibbals Learning Center. Ringling Circus Museum photo.

progress in the expansion of its campus. The Tibbals Learning Center building was 99% finished by the end of the year. The magnificent structure will house Howard Tibbals' 3/4 inch model circus. It will also contain lithographs. A visitor's center was under construction just east of the Tibbals center.

During the year all of the Tibbals posters and heralds were digitized and will be on the Internet in the future.

On January 24 the Ringling Circus Museum held its Circus Celebrity Night honoring Jeanette

Williams, Tim Holst and Otto Griebing.

During the summer Circus Sarasota presented performances on the museum grounds.

New inductees in the International Circus Hall of Fame in Peru, Indiana were announced on July 24. They were Albert Schumann, Harold Ronk and the Stephenson family.

The Hall of Fame circus was presented from July 17 to August 7. John Fugate was ringmaster. The acts included Anthony's Russian swing; Irina Markova, dog act; Poema family, juggling; clown Chino; Nellie Hanneford, liberty horses; the Flying Pages; Anthony and Mercedes, juggling and hula-hoops; and Brian Franzen's elephants.

Charlie Smith, Art Concello, Galla Shawn, and Arthur Konyot were inducted in the Ring of Fame in Sarasota on January 17.

The Witte Museum in San Antonio, Texas, displayed a large number of items from the Hertzberg collection, June 9 to September 5. Four galleries displayed the circus memorabilia. Among the displays were the Tom Thumb carriages and the Gentry Bros. ticket wagon.

The Witte Museum advertised its exhibit of the Hertzberg collection.

The Showfolks of Sarasota Circus was held in Robart's Arena on December 3. It was produced by Pedro Murillo and Jeanette Williams. Tommy Baker was performance director. The acts included Vincenta Pages, wild animals, Armando Cristiani, Guzman and Paulo Socrates, juggling; Miss Kira, hand balancing; Vlastek and Kim Sue Bertini, aerial cradle; Alex and Vilen Naidenkin, aerial straps; Los Aregos, swing poles; Edvard and Daniel Yazlovsky, cycling wheel; Winn brothers, aerial display and the Pages family elephants.

The American Youth Circus Organization held an aerial teachers conference, November 5-7 at the Nimble Arts Studio in Brattleboro, Vermont.

The Ecole Nationale du Cirque in Montreal moved to a new larger facility. The seventy-seven thousand square foot space was nearly three times as large as before. The largest circus school in North America offered a year long program. The school was very selective in accepting students. The National Circus School offered a professional program with a multidisciplinary focus leading to a Post-Secondary Diploma in Circus Arts.

In June the National Circus School presented for the first time a show featuring second and third year students.

On December 30 the *Winnipeg Sun News* reported on federal money going to Canadian circus schools. It noted that almost \$1 million had been doled out to the National Circus

School by Heritage Canada.

"The training center for aspiring jugglers, trapeze artists, acrobats and clown reaped annual grants of between \$250,000 and \$750,000, the records show. If we are underwriting the training for Cirque du Soleil, it's time to claim some equity share in this wildly successful enterprise."

Twins Elsie and Serenity Smith of the Gemini

Trapeze school presented a trapeze and variety show in Brattleboro, Vermont on August 27 and 28. The show appeared in the Gemini Theater.

The Flying High Circus presented students at Florida State University in Tallahassee. Students learned juggling, hand balancing, bicycle, cloud swing, swinging trapeze and flying trapeze.

Shows were given throughout the

year in the Southeast and in Tallahassee the first two weekends in April. The summer was spent at Callaway Gardens in Georgia.

The Splash Circus Theater was a youth circus-theater troupe located in Emeryville, California. Its mission was to provide a group environment conducive for children of all ages to receive high quality circus and gymnastic training. The organization was non-profit. Splash was also available for workshops, parades, parties, fairs, festivals and special events.

The St. Louis School of Circus Arts was started by Alecandre Sacha Paviata in 2003. It provided training in cloud swing, stationary trapeze, flying trapeze, juggling, Spanish web, unicycle, rola-bola, lyre and bungee.

The Circus Day Foundation produced a circus in the St. Louis City Museum on February 28. Jessica Hentoff, executive director of the foundation, was ringmistress. Many of the acts were from the St. Louis Archers.

The fourteenth annual show for San Diego's Fern Street Circus was under the direction of Cheryl Lindley, the new artistic director.

The new show was titled Alice in Circusland. The acts included adagio, juggling, contortion, magic, aerial ring, hula-hoops and acrobatics.

In the spring the show had a two week's run in downtown San Diego's Balboa Park. Fern Street also toured, playing street festivals, neighborhood fairs and special events.

Tragedy struck when 14 year old Sophia Lindley-Kessler, an aerialist in the show, was struck by a car while returning home after coaching at Fern Street's summer day camp. Her subsequent death was a great loss for the show.

The San Francisco School of Circus Arts continued to be one of the largest circus training centers in America. Its director was Patrick Osborn. The school operated with a \$1.8 million budget. Much of its income came from the \$17 an hour tuition.

Peggy Ford was the program director and Lu Yi continued as the head of teaching.

During the year Dominique Jando joined the staff to organize a more



structured professional program aimed to provide advanced training for professional students.

After over fifty years the Sarasota (Florida) County School Board decided to withdraw operating funds from the Sailor Circus. Legal and liability concerns were the reason given. The school district had been providing around \$180,000 each year to assist the circus.

Following months of discussions the Police Athletic League of Sarasota County, Inc. assumed the sponsorship of the Sailor Circus on February 1. PAL proposed a 49-year lease of the circus building and land for a \$1 a year. The school board was to continue contributing \$180,000 a year to the circus for the next four years.

The Windjammers Unlimited presented a concert with a Sailor Circus performance on January 30.

On July 19 Jim Shirley was appointed as development direct of the PAL Sailor Circus.

Spring performances were given at the end of March. The show was titled 55 Years of Tradition. A 2004 Holiday Spectacular was given December 18-31.

Dick Monday's Ultimate Clown School in San Francisco offered advanced training for professional clowns. It was sort of a graduate program for students who had been in the Ringling-Barnum Clown College.

Monday again conducted his New York Goofs Ultimate Clown School in New York City, August 9-22.

The Wenatchee Youth Circus opened the season on May 30 at Wenatchee, Washington. In June it played Maple Valley and Mattawa, Washington. In July it played Wenatchee, Edmonds, San Juan Island, Lopez Island, Orcas Island, Renton and Republic, Washington. In August it played Coylee Dam, Grandview, Washington. The final stand was in Bangor, Washington on August 14.

Under manager and director Paul K. Pugh the show moved on its own trucks. All dates were shown under the sky in a single ring.

On June 26 in Mattawa an 18 year

old boy was killed as he helped unload a semi-trailer. Shawn Thomas died when a wagon rolled over him as it was being unloaded from a trailer. The equipment wagon weighed between 2,000 and 3,000 pounds.

Manager Pugh later provided details about the wagon. He said, "The circus uses five specially designed wagons to haul equipment. They are moved on a semi-trailer and loaded and unloaded using an electric wench, with humans helping to safely guide the wagons. Wagon #1 opens out to make a raised, covered bandstand, equipped with lights. Wagons #2 and #3 contain dressing and sleeping tents, backdrop canvas, clown props and costumes. Wagons #4 and #5 carried other equipment."

The 2004 edition of Circus Smirkus was called Smirkus Through the Looking Glass. It toured New England from June 26 to August 18. The performance was presented in a European one ring tent seating 750 people.



Circus Smirkus performers in the big top. Circus Smirkus photo.

On December 9 it was announced that the Circus Smirkus would bring live entertainment to the Sugarbush resort in Warren, Vermont during the 2004-2005 season.

Circus Juventas presented its tenth anniversary program in St. Paul, Minnesota in August. The performance included acrobatics; juggling; clowns; six girls on silks; a German wheel; a seven person high wire act; bungee trapeze; hand balancing; dancing and a flying trapeze act.

Ward Alexander conducted his circus school in Newbury, Florida.

The Flying Gaonas Gym, founded

by Gloria and Julio Gaona, operated a year round flying trapeze and circus artist school in Chicago.

The Hollywood (California) Aerial Arts Academy trained flying trapeze performers in a 7,000 square foot indoor facility. The school also offered training in Spanish web, bungee and trampoline.

David Ayers conducted a trapeze school in Escondido, California.

Canada was the home of a number of circus schools. Among them were the CirKids in Vancouver; Ecole de cirque de Quebec in Limoilou; the Firefly Theater and Circus in Edmonton Alberta; Flyin' Bob in Saskatoon, Saskatchewan; Magik-Art Trapeze in Knowlton, Quebec; Trapeze Le Voltigeur in St. Eustache, Quebec, the Toronto School of Circus Arts in Toronto and Trapezium in Montreal.

The Peru (Indiana) Festival circus again presented a seven high on the high wire. The flying act included a two and a half somersault. The tetterboard act completed a four high. The program was rounded out with ladders, tumbling, aerial trapeze and clowning.

The Circus City Festival parade on July 24 featured Barry (Grandma) Lubin and a number of horse drawn wagons.

Father George "Jerry" Hogan, as national circus chaplain, office of circus ministry, had a very eventful year ministering to circus folks across the country. He was also named co-pastor of his home church St. Michael's in North Andover, Massachusetts.

During the year he spent 171 days in circus ministry on the road or in the New England area. During his travels he visited twenty-three circuses. He celebrated three baptisms, six confirmations, seven first communions, one wedding and two funerals. He blessed six shows and celebrated twenty-nine circus masses.

On May 22 he was visiting the Ringling-Barnum Hometown edition in St. Paul, Minnesota when Dessi Espana fell to her death. He ministered to the Espana family and together with Kenneth Feld planned the funeral.



Father Jerry and the Pope. Servizio Fotografico.

Hogan was a concelebrant at Father Jack Toner's funeral in Hartford, Connecticut on August 2. Toner was his predecessor as circus chaplain.

On December 11 he flew to Rome where he was a delegate to the VII International Congress of the Pastoral Care of Circus and Traveling Show People in Rome.

On December 16 Pope John Paul II said, "Even working in the circus can furnish a privileged occasion to proclaim authentically human values" in a meeting with participants in an international conference on pastoral care for circus and fair performers.

In a private audience with the Holy Father, Hogan presented a ringmaster's top hat to the Pope.

During the year Father Jerry found time to publish three editions of *Troubadour* magazine, which covered the activities of priests with niche ministries such as circuses,

Ken Harck making an opening of his side show. Harck photo.



carnivals and Nascar.

Todd Robbins, off-Broadway show closed on July 27 following a successful run.

John Strong III produced an old time side show at the Hawaii State Fair. A long bannerline fronted the 70 x 120 foot tent. The acts included Tracy Ring, headless woman illusion and blade box; Strong's fire eating; Jimmy Dixon, magic; Patrick Meek,

escape; a guillotine and broken glass walk. The blow off was a snake woman illusion.

During the summer Ken Harck's Bros. Grim side show played at Seaside Heights, New Jersey's Funtime Pier in a green and pink tent fronted by a long bannerline.

The show moved to Dallas opening on August 6 and closing on November 1. Admission was \$8.

One of the features was Enigma and Katzen, a heavily tattooed couple. They swallowed razor blades and Katzen played her guitar with a grinding wheel causing an array of sparks to fly from its strings. Other acts used during the year were the Lizard Boy; Danielle, snakes, bull-whip and fire eating; William Dark, blockhead and fire eating; Torture King; Wolf boy from Mexico; Insectivora, bug eater and Pumpkin Head, one-eyed man. Melinda Maxie, (Vivian Elaine Wheeler) bearded lady, appeared in a blow off for one dollar more. Tyler Fyre was the main talker. Harck made most of the openings.

An article about the side show appeared in the August 2004 *National Geographic*.

Dick Zigun's Side Show by the Seashore opened on Memorial Day and closed on Labor Day. It was located at 1208 Surf Avenue in Coney Island. The building was fronted by colorful banners painted by Marie Roberts.

In the spring and fall a side show school was held. Todd Robbins

taught fire eating, snake charming, hu-man blockhead, sword swallowing and magic.

Jack Considine's side show played Coney Island in July.

The Blue Monkey side show, based in Indianapolis, played the Indiana State Fair in Indianapolis. The cast included Elliott Feltman, Bart Simpson and B. Sutherlin. The acts included bed of nails, glass walking, knife throwing, fire eating, whips, juggling and blockhead.

The Cut Throat Freak show, based in Phoenix, included Cut Throat Jeremy, Princess Ann, Fiasco the transvestite hatchet juggler, Christine the contortionist, the Guamanian rubber twins, and John Luna the noise-ician.

The Crispy Family Side Show family, based in Denver, presented Crispy Boobzilla, Ukulele Loki and Dragon Fly, a midget lady.

Brother Rich's Side Show Revival played Cookeville, Tennessee on September 25 and Albany, Kentucky, October 15-16.

The Ses Carny side show was based just outside Boston, played across the country. The acts included fire eating, sword swallowing, blockhead, glass eating, human pincushion and bed of pain.

Baldini's Circus of the Strange, based in Louisville, Kentucky, was a one man attraction. It included bed of nails, blockhead, fire eating, walking on broken glass, straitjacket escape and eyelid weight lifting.

The third annual side show convention was held in Wilkes-Barre, Pennsylvania, September 2-5. Chris Christ, partner of Ward Hall, was the guest of honor. The program included, a historical talk by Chris Fellner; Ward Hall; a showing of The American Carny TV documentary; Red Star; the Bindlestiffs Keith and Stephanie; the Crispy Family side show; Zamora, the torture king; Natasha Veruschka, belly dancer and sword swallower; the Great Nippulini and Ses Carny.

The year of 2004 was a bad one for circus elephants. The New Cole Bros. Circus performance did not include elephants due to pressure from some New England malls. The show's two elephants were on Walker Bros. Circus for the under canvas tour.

Buckles Woodcock retired from the elephant business in 2004. He sent his elephants Anna May and Amy to retirement at Scott Riddle's Elephant and Wildlife Sanctuary in Arkansas where Anna May passed away at the end of the year after serving the Woodcock family for over fifty years.

Anna May and Barbara Woodcock in the 1970s. Woodcock collection.



In March John Cuneo's Hawthorn

Corporation decided to discontinue its legal battles with the United States Department of Agriculture concerning violations of the Animal Welfare Act. Problems with the agency had begun in April of 2003.

Cuneo agreed to cooperate with the USDA in finding a new home for his elephants. In 2003 he had 19 elephants and 84 tigers on his farm. Cuneo's attorney said his client planned to give the elephants away rather than sell them. The Illinois training facility remained open, as the government's case did not affect the tigers.

Hawthorne decided to donate all 16 elephants to USDA approved facilities. In response to complaints by animal rights activists, the USDA appointed Dr. James E. Oosterhuis, a pre-eminent large animal veterinarian with 28 years of experience with elephants and tigers, to monitor the facilities, practices and staff of Hawthorne. The comments of this independent expert showed that animal care was job one at Hawthorne. Oosterhuis said, "It is my opinion that the Hawthorn Corporation's elephants are well cared for by competent elephant handlers and they have an experienced talented attending veterinarian."

Starting in 1957, Hawthorne became one of the largest providers of performing elephants and tigers in the country.

On July 31 Feld Entertainment expressed disappointment that the

United States District Court had denied Feld's motion to dismiss a civil lawsuit brought by several animal activist groups.

On July 13 the Denver, Colorado city council joined a group of resident and business leaders in fighting to keep Ringling-Barnum in Denver.

The council voted 12-0 for a resolution opposing an August 10 ballot initiative aimed at banning circuses from displaying elephants, lions and tigers in their acts.

On August 10 a Denver, Colorado ballot initiative aimed at banning exotic animal acts fell far short of passing. Boulder, Colorado already had such a ban. More Denver residents voted on the issue in the U. S. Senate primaries.

PeTA continued its on going battle to remove elephants and wild animals from circus performances. A favorite tactic was to send a woman in ahead of the Ringling-Barnum dates to appear in a cage nearly naked with body paint and fake ears. A PeTA spokesperson said the public nudity was used to draw attention to their effort to call attention to animals being presented in the circus. Various women appeared in Dayton, Ohio, Hartford, Connecticut, Providence, Rhode Island, Rockford, Springfield and Champaign Illinois and Charleston, West Virginia. Each held a sign stating, "Wild Animals Don't Belong Behind Bars."

PeTA erected an anti-circus billboard in Columbus, Georgia ahead of Ringling-Barnum in July stating, "Animals suffer under the big top, please don't go to the circus."

Zoos were also affected by pressure from animal rights. Ron Kagan, director of the Detroit Zoo, announced that its two elephants would be sent elsewhere for "ethical reasons." He said that Wanda, age 46, and Winky, age 52, would live out

their lives in an elephant sanctuary near Sacramento, California. It appeared that Kagon was very sympathetic to PeTA and had voiced his dislike of animals in circuses.

The American Zoo Association had suggested that the Detroit elephants be sent to the Columbus, Ohio Zoo.

The sawdust ring lost these show-folks in 2004: Norman (Luke) Anderson, circus owner; Edna Antes, circus office person; Francis Brunn, juggler; Ayres Davies, former circus owner; Tiny Doll, Doll family of midgets; Hazel Frazier, cookhouse boss; Ottomar Hermann, Royal Lipizzan horse show owner; Bobby Gibbs, animal trainer and circus historian; Hal Hazen, circus musician; Mickey King, aerialist, Father Jack Toner, circus priest and Angela Anita Wilnow, dog act owner.

This review of the season would not be possible without the help of many contributors. Our principal photographers Paul Gutheil in the New York area, Timothy Tegge in the Midwest, Jerry Cash in California and Harry Lea Kingston in Texas again supplied a wide range of pictures. CircusNews.com provided a wealth of material including circus wire service reports.

Other contributors were Pete Adams, Katharine Archer, Sean Bate, Bill Biggerstaff, Clark Beurlen, Chuck Burnes, Bill Burr, Barbara Byrd, Bob Childress, Dick Collins, Jerry Collins, Don Covington, Rich Deptula, Earl Finger, Bobby Gibbs, Bob Goldsack, Ray Gronso, Robert M. Hammack, John Hart, Robert Hammack, Paul Holley, Sam Holmes, Paul Horsman, Walt Hudson, Maxine House, Paul Ingressia, Clifford Johnson, Jim Judkins, W. J. Klamerus, Don Kowell, Given Lazzarini, Gene Mascioli, Bob MacDougall, Joe Meyers, Dan McGinnis, Sr., Dick Mong, Bob Moyer, Jack Painter, Pete Pepke, John Polacek, Fred Dahlinger, Sacha Rawls, Bill Rector, Peter Rosa, Bill Rhodes, Ron Sanford, Don Sandman, Steven Santos, Jim Swafford, Lane Talburt, Gordon Taylor, Gordon Turner, Herbert Ueckert, Bob Unterreiner and Dick Wilson.

This paper was presented at the 2004 Circus Historical Society convention.

I think the difference between Circus Fans and Circus Historians--and like many of you I am both--is that fans are nostalgic for the first circuses they saw as children. Those circuses have become the standards by which fans view all other circuses. Circus historians, as nostalgic as they may be for the Ringling show under the big top or whatever, also know how much the American circus has changed and continues to change. It grew from performing in purpose built buildings, to horse drawn mud shows, to the gigantic Golden Age shows that rode the rails, to smaller truck shows, to circuses that played in the large arenas built after World War II. Before then Shrine shows were created by George Hamid, Frank Wirth and others to meet specific needs, mostly in indoor spaces. Today the Shrine shows are created by producers such as Tommy Hanneford, Paul Kaye, Wayne McCary and another generation of the Hamid family. And now there are the various configurations of the new circuses with their focus on themed performances that are usually presented in a single ring--what the Big Apple Circus chooses to call the classic circus.

WHISTLES and WALK-A-ROUNDS Where Have They Gone?

BY ROBERT SUGARMAN

Change in circus is inevitable because circus is a popular art with an intimate relationship to its audience in a world that is changing. Janet Davis pointed out in her excellent book, *The Circus Age: Culture and Society Under the Big Top*,¹ how circus responds to changes in society. Circuses may appear to be peopled by exotic outsiders, but Ms. Davis demonstrates how at the beginning of the twentieth century, the values of circuses and the larger society overlapped. The same is true today.

There are many ways to document the changes that have occurred. In this paper we look at two--the roles of clowns on one hand, and of Ringmasters and/or Equestrian Directors on the other. The first modern circus, Philip Astley's in England, was built around horses and our present day circus ring was employed as the smallest space in which a horse could gallop. From the beginning many of those who conducted these acts wore the elegant attire associated with society riders. For variety there were clowns--acrobatic clowns on horses and other clowns attired in earthier garb--who challenged the authority of the Ringmaster/Equestrian Director in a kind of polite class conflict.

In this country in the 19th century when circuses were small enough for clowns to be heard, Dan Rice and others became popular stars who presented songs and commentary that was often adapted to local audiences. Rice seems to have appeared sympathetic to both sides in the Civil War depending on where he was playing. As circuses grew in size and added rings, the singing, talking solo clown disappeared. David Carlyon in his excellent book *Dan Rice: The Most Famous Man You've Never Heard Of*² suggests another reason for the end of the talking clown.

Clowns like Rice depended on a rowdy audience to provide interplay for their presentations. As audiences became more genteel in the latter 19th century, Rice's humor seemed inappropriate to developing middle class Victorian tastes.

Perhaps a detour into the role of gentility, class and even race is appropriate because it relates to the ways in which circuses change. In the elegance of the new circuses that cater to affluent adult audiences, one feels that slapstick physical clowning



Fred Bradna, legendary Ringling Bros. and Barnum & Bailey ringmaster. Pfening Archives.

and the blowing of whistles has become inappropriate behavior. Two years ago I visited Circus Flora, one of the new circuses, at its home base in St. Louis. It had set up its tent in the midst of an African American community and its office was in a nearby building that housed offices for organizations that served that community. Yet, few African Americans attended the performances I saw although Jessica Hentoff's kids tumbling act, the St. Louis Archers, was largely made up of African Americans. The success of the two units of UniverSoul Circus has proved that there is a market for circus among African Americans although UniverSoul has developed it by plugging into the African American gospel tradition. Sadly, circuses do not have a friendly history with African Americans. Based in the south in the days of segregation, circuses were mostly white shows with segregated black work crews. The remnants of African Americans not seeing circus as a friendly venue linger. The high priced new circuses seem content to ignore that con-



Tim Holst, Ringling Bros. and Barnum & Bailey Vice President of Talent and Production. ©2004 Feld Entertainment.

stituency. Consider the Big Apple Circus that is supposed to be identified with New York City which has a substantial number of African Americans. Big Apple has African

Ringling stars, clown Bello Nock and ringmaster Johnathan Lee Iverson. ©2004 Feld Entertainment.

Americans working concessions and ushering, but virtually none in performance. The one black performer in the current edition, Carnevale, is in the Cuban acrobatic troupe, Los Aregos. The gentility of the new circuses may explain the success of People for the Ethical Treatment of Animals (PETA) which, rather than protecting animals, focuses on a dung free world that has no animals that might be offensive to sensitive noses. Cirque du Soleil, the most successful of the new circuses and now the largest circus organization in the world, has never used animals. The Ringling shows have borrowed a great deal from the new circuses, but have not sacrificed their traditional middle class family audience. Since Irvin Feld and his partners took over, Ringling has pioneered in integrating African American performers into its shows, making the Ringling performances more representative of the larger society and more appealing to African American audiences.

I have been using the term Ringmaster/Equestrian Director because it is hard to separate them. In his book *The Big Top*,³ Fred Bradna, the longtime person in top hat and riding breeches who led Barnum and Bailey and then Ringling Brothers and Barnum & Bailey performances, defined Ringmaster as the person with a

whip who keeps horses under control during an equestrian act. He contrasted this with the Equestrian Director, which he was, who was the stage manager and master of ceremonies of the entire performance. Fred Dahlinger of the Circus World Museum notes that the Bradna book was "told to" author Hartzell Spence and contains a number of factual errors so we cannot be too sure who was responsible for the definitions Bradna's book presents.⁴

Contemporary Ringmasters like Tim Tegge in Hamid Shows and Brian LaPalme with Carson and Barnes do traditional Ringmaster/Equestrian Director duties with their traditional circuses--announcing acts and beginning and ending them their whistles. The difference from Bradna has been the evolution of elaborately decorated jackets, usually at least two per show, that present day Ringmasters/Equestrian Directors wear.

Tim Holst, Ringling Brothers and Barnum & Bailey's Vice President for Production and Talent, was once the show's Ringmaster. He wrote me about how the role has changed in recent years.

"When I was on this job (Ringmaster on the 102nd edition in 1972), I announced all of the acts, blew the whistle to start and finish an act and made decisions on the floor if needed, especially in an emergency situation. I reported to the Performance Director and we worked together for the smooth transitions through the entire show. The Performance Director was then calling the cues from right in front of the curtain.

"Today the Ringmaster really just sings and makes the announcements. The show is so streamlined and all of the staff is on a clear com system for communication. When I was Ringmaster, no one had a radio, let alone a head set to communicate so, as the Ringmaster, a lot of decisions were made by me. Today, the Production Manager still assembles the cast, distributes information and creates the practice schedule. All of this paper work is now done by computer so it is easy to get to all of the folks.

"The show today is really run by



the music cues and we don't allow any act to run beyond the time set in the music. Occasionally, the band must vamp, but the Production Manager is in control. Currently the Production Managers are Chad Anderson on the Blue Unit, Wendy Edwards on the Red Unit and Brian Newman on the Hometown Unit. They report to me for all production related issues. (During the shows) they sit up in the house and call the show on headsets. We used to have act after act without production. Today the production is seamless between the acts and the production elements.

"When I was Performance Director, 1977-1985, we thought we were doing well to keep the show running under three hours with a fifteen-minute intermission. Today the show is two hours and ten minutes at the max, and, depending on the city, the intermission is either fifteen or twenty minutes.

"The size of the show has greatly increased because of the advancement in both lighting and sound and the set up time for them is much longer. When I was Ringmaster, we used the house sound and whatever they had, we "made do." Today we have a crew of three sound techs and the system is right by the band. The quality is fantastic, but the number of musicians has decreased from fifteen to nine guys today."⁵

The changing role of the Ringmaster is demonstrated in the career of Dinny McGuire. He was Ringing Brothers and Barnum & Bailey Ringmaster for a number of years before moving to Big Apple where his role has been diminished as the performance, like the Ringling performances, has become more seamless with no interruptions for introductions. In the current show, he is a member of the Big Apple resident company who occasionally sings, occasionally acts as straight man for the clown Grandma, announces when Pedro Carrilo is about to do a back-flip on the high wire, but is unseen through most of the show.

On the other hand, Johnathon Lee Iverson, Ringling's first African American Ringmaster, has become a singing, dancing star on the last three Red Units. Sadly, he will be

leaving at the end of current tour to pursue other show business opportunities. For this viewer, the most exciting of Iverson's three tours was the 131st Bo and Bello edition. There were three stars of that show, the elephant Bo, clown Bello Nock and Iverson. Despite the fast pace of the show, not quite as fast as the subsequent Red and Blue shows, Nock and Iverson, thanks to the wonders of wireless electronics, were able to recreate in vast arenas the intimacy of Ringmaster-Clown interactions in the old one ring shows. By focusing on an elephant, a clown and a Ringmaster, the circus retained a human and single animal size scale to set against the rest of the show's extravagance.

Bello brings us to the changing role of clowns. As noted, talking clowns lost their voice as circuses grew. But even a brilliant mime clown like Slivers Oakley with his one-man baseball game was sidelined as vast numbers of anonymous clowns took over to distract audiences during property changes in tents where blackouts were impossible and lighting unsophisticated. In their walk-a-rounds the clowns circled the hippodrome track with sight gags--smoking a camel shaped cigarette, transformations from puppet to clown, carrying a live Chihuahua in a hotdog bun. etc. Clown acts, like the burning house with the midget baby being saved, were done by anonymous clowns. A few achieved recognizable identity. Lou Jacobs with his inventions like a motorized bathtub, his unique make up and his dog(s) Knucklehead who played deer to his hunter, Felix Adler with his pig, and the tramp clowns Emmet Kelly and Otto Griebing who, like Charlie Chaplin in films, transformed this country's pathetic outsiders into sympathetic characters. With the death of Kelly and Griebing in the 1970's hobo clowns largely vanished--probably, like hobos themselves which have transformed into the less colorful "homeless."



Ringling star clown David Larible.
©2004 Feld Entertainment.

When Irvin Feld and his partners took over Ringling in 1968, they established Clown College to replenish their supply of aging clowns and create additional clowns for the second Ringling unit they were establishing. Until it closed in 1996, Clown College produced more than 1,300 clowns. Some, like MacArthur Fellowship winner Bill Irwin and Barry Lubin, Big Apple's "Grandma," turned out to be brilliant, but left after a few years. Many were youngsters interested in a year or two adventure and most were criticized as "cookie cutter clowns" for their lack of individuality. Alla Youdina, for twenty years a performer with the original Moscow Circus on Ice and Ringling's Creative Director, New Circus Acts in the nineties, contrasted the young Ringling clowns with those she had known in Russia who only became clowns after mastering many circus disciplines.

Perhaps a reason that the Clown College graduates did not stay and develop their craft is the changing nature of the Ringling shows which gave them little opportunity to do so. With sophisticated lighting hiding scene changes and directing the audiences' attention, there was no



First year Ringling Blue unit clown and Circus Smirkus alum Ryan Combs. 2004 Feld Entertainment.

more need for walk-a-rounds.

Large clown acts such as the Burning House with the endangered baby are considered offensive by today's standards and were often replaced by inoffensive and messy gags involving lots of soap-suds and little skill. The shows currently each carry about 15 clowns. Although the new Blue Unit has only eleven, they present one of the best clown acts in years—a construction gag filled with real physical humor and no soap. It suggests that with imagination, some truly talented clowns working under the leadership of a strong boss clown, effective large acts are still possible. That act features a First of May just out of high school, Ryan Combs, a graduate of Vermont's youth circus Circus Smirkus. Ryan is an excellent tumbler with many skills and is spending his first year with the Big One trying to adapt to an environment that is less free wheeling than what he knew at Smirkus. We can only hope that this works out. As he proved with Smirkus, Ryan can be a tremendous force for good, creative clowning.

Veteran Ringling Red clown and Circus Smirkus alum Molly Pelley. ©2004 Feld Entertainment.

Another important role for the clowns is in the Ringling Three Ring Adventure pre-show. As the clowns are the group of performers with the best command of English, they play

an important role hosting youngsters in the performance area. Molly Pelley, another Smirkus graduate, is featured in the Red Unit preshow and thanks to her skills and many publicity appearances, receives large amounts of fan mail. Hopefully, the children who were terrified in the past by clown make up will find this person-

al introduction to clowns will lead them to a life long affection for the circus and not the aversion many otherwise stable adults still remember from when a whiteface clown suddenly confronted them.

And there are the new star clowns. There are acrobats like Bello Nock, whose infectious energy and prodigious skill can fill three rings and Giovanni Zoppe who, as Nino on Circus Flora and other shows including his family's Zoppe Family Circus, does hilarious walk-ins—never the same twice, a funny trapeze act and he can wire walk with his relatives, the Wallendas. There is also David Larible, a European musical clown who manages to fill arenas by himself. Barry Lubin's Grandma is gen-



uinely funny as he/she copes with the complexities of life from a popcorn box to an exercise machine. Each of these clowns has developed a unique clown persona. Bello is the exuberant adolescent. Nino the well-intentioned oddball. Larible everyone's funny uncle. Lubin, a grandmother with an attitude. The development of a unique clown persona, not just a make up, is still the hallmark, of an outstanding clown.

Bill Irwin creates stage shows with his clown persona. Dick Monday, last director of Clown College, performs, holds workshops and creates shows that explore ways in which clowns can create theatrical performances. Jeff Razz in San Francisco teaches a particularly edgy kind of political clowning. Clowning has sometimes moved from circus into theatre and clubs that present the New Vaudeville.

There are also fine traditional clowns such as Karen and Greg DeSanto. They work at the Circus World Museum in the summer and are repositories of clown tradition which they impart to Ringling's clowns during rehearsals in a kind of short form clown college.

Walk-a-rounds? They are redundant in a world of sophisticated lighting and near magical scene changes. The whistle? Except for the traditional shows, it's gone along with introductions to acts. We'll just have to see what comes next.

NOTES

1. Janet M. Davis, *The Circus Age: Culture and Society under the American Big Top* (Chapel Hill: university of North Carolina Press, 2002.)
2. David Carlyon, *Dan Rice: The Most Famous Man You've Never Heard Of* (New York: Public Affairs, 2001.)
3. Fred Bradna as told to Hartzell Spence, *The Big Top: My 40 Years with the Greatest Show in Earth* (New York: Simon and Schuster, 1952.)
4. Emails from Fred Dahlinger to the author, July 1, 2004 and July 2, 2004
5. Emails from Tim Holst to the author, June 29, 2004 and July 2, 2004.



This is a shot of Jimmy Reynolds on the Cole Show in 1937; at right is elephant boss Eddie Allen. Prior to this Jimmy had been one of George "Deafy" Denman's assistants with Ringling-Barnum. I have a Kelty photograph of him lined up with the herd workers on that show. He had two brothers on Ringling as well. Bob Reynolds was Art Concello's prop boss for years.

By the time I knew Jimmy in the 1950s and 1960s he had a seal act consisting of one animal, named Charlie. Reynolds was without a doubt the worst heat merchant I ever knew. Most of his antics were harmless practical jokes but he had a knack for getting people at each others' throats, even life-long friends. Orrin Davenport kept him and Charlie on his big Shrine Circus route year after year for entertainment value alone.

John Herriott told me that Jimmy was with the Gil Gray Show fifty years ago when Disneyland opened and Gil's show appeared there in a tent for twelve weeks as a vehicle for the Mouseketeers. Since it was only a 45 minute performance, a lot of the show was left out but remained on the payroll.

There was a lady named Beatrice Dante (everyone called her Madam Fifi) who had been one of John Ringling North's starlets and was one of those tall, good looking show gals who did little more than ride floats. She managed to get a chimp from Art Eldridge while on Ringling which she now had booked with Gil Gray.

Due to the shortened program she only had her chimp walk on stilts in spec. Reynolds also was eliminated from the program, but was listed on the payroll as Menagerie Superintendent which gave him plenty of time to make trouble.

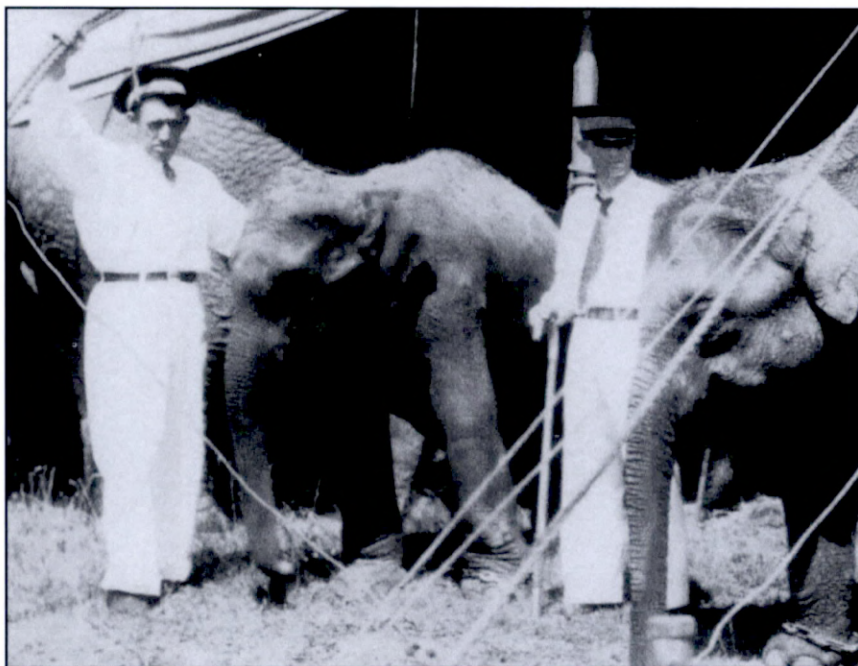
Herriott had a half-witted groom called "Hollywood Red" who was madly in love with Madam Fifi. He made the fatal mistake of asking Reynolds if there was any chance of getting a date with her. "Certainly," replied Jimmy. "I'm sure you know that she's a retired hooker. Didn't you notice the red light in her trailer window [which were Christmas decorations]. All you have to do is go over to her trailer early in the morning, tap on the door, and when she answers have two dollars in one hand and expose yourself with the other. I will tell you when the time is right." This gave him plenty of time to alert everyone on the show.

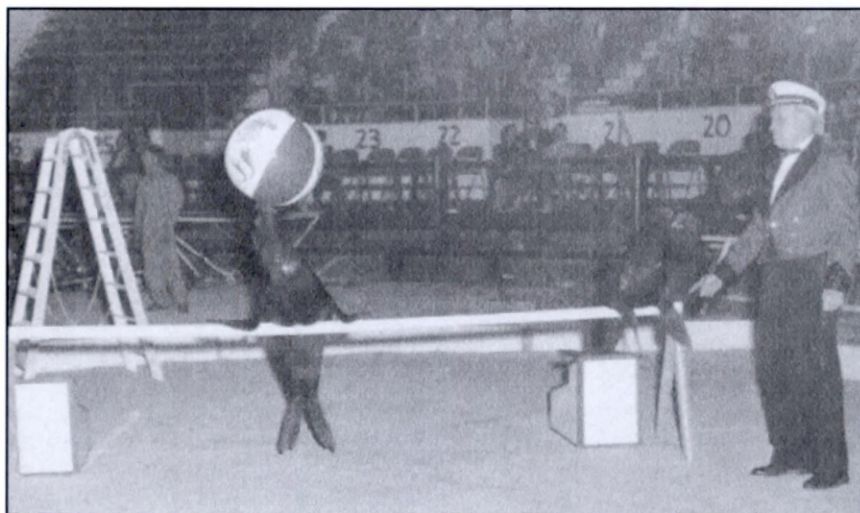
Well, the deed was done and almost immediately Gil was rushed to the lot where he was informed by the Disneyland Security Officers that one of his circus artists was chasing a guy around the parking lot striking him with a metal water bucket.

Gil's first words were "Where's Reynolds?"

I was cutting up jackpots with Jimmy one day and I mentioned that he was lucky he never got into serious trouble. He said, "I did once. It was in 1943 when I goosed President Roosevelt." I would have shrugged this off but I knew that in 1943 he was with the Spangles Circus, and I was interested in the details of that show. Ringling-Barnum did so well in Madison Square Garden that spring that Robert Ringling installed a permanent one ring show there for the summer, something like Ringling's Hometown edition today. Reynolds had brought up five surplus elephants from the Sarasota winter quarters, Nellie, Mabel, Victoria, Jess, and Cross-Country Babe.

Jimmy said that the opening performance was a War Bond Benefit and that President Roosevelt would attend. He would be wheeled down into the ring to give a word of thanks





on behalf of the War Effort. Early in the morning the Secret Service brought all the performers in to choreograph the event. The performers were to form a line straight across the ring behind a dais that the President would be wheeled to. He would then be helped to his feet and after the brief address assisted back into his wheel chair.

Reynolds said he just happened to be positioned directly behind the wheel chair and when Roosevelt finished his talk, he stepped forward to help the President back to his chair and in the process gave the great man a cheap goose.

I asked him why he would want to do a thing like that and he answered, "When I told them in the dressing room what my plan was, the odds were two to one that I couldn't pull it off. I made a bundle." He added that the Secret Service was fit to be tied and Robert Ringling wasn't too

happy either, but it finally blew over.

We made a run of Shrine dates one winter for Orrin Davenport and Jimmy and Charlie worked in a display flanked by two big chimp acts worked by Joe Lemke and Helen Haag. I can't remember the town, but it was an early morning kid show which had to be cut short since the children had to be back on the busses at a certain time. Chuck Marine told Joe and Helen the show was running late and just go in, do their best couple of tricks, but watch Reynolds and leave when he did.

With a half dozen chimps it's not that simple. They all have to be seated and some might have to have their leashes snapped to an eye bolt in the floor before the act can begin.

Jimmy entered the ring, tossed Charlie a fish, tipped his cap to the audience and left the ring. Meanwhile, the chimp acts hadn't even been seated. A mad scramble

ensued to get them back in order and out of the ring. There was lots of yelling in the dressing room afterward.

This picture of Jimmy is with his seal act. It was taken on the Gil Gray Circus in Tulsa in 1956.

I was with the Polack Show in 1966 and had heard that Gracie McIntosh had booked the Beatty Show elephants with Rex Williams, working the act on horseback, at her Shrine date in Columbus. Barbara and I were in Akron the same week and on a day with no matinee, we drove down to see the show. First people we met were Bobby Gibbs and Jimmy Reynolds who explained that the Beatty Show had kicked out for some reason and, in a last minute mad scramble, had been replaced by Paul and Dorothy Kelly with a Cole Show three act. The other elephant acts were Junior Clark with three bulls from the Hunt Show, and Bobby Gibbs with Marie, Shirley and Ione from Kelly-Miller. Bobby had made a deal with D. R. Miller to lease them for the season and this was the first time he ever worked them. He even borrowed John Carroll to help for a while.

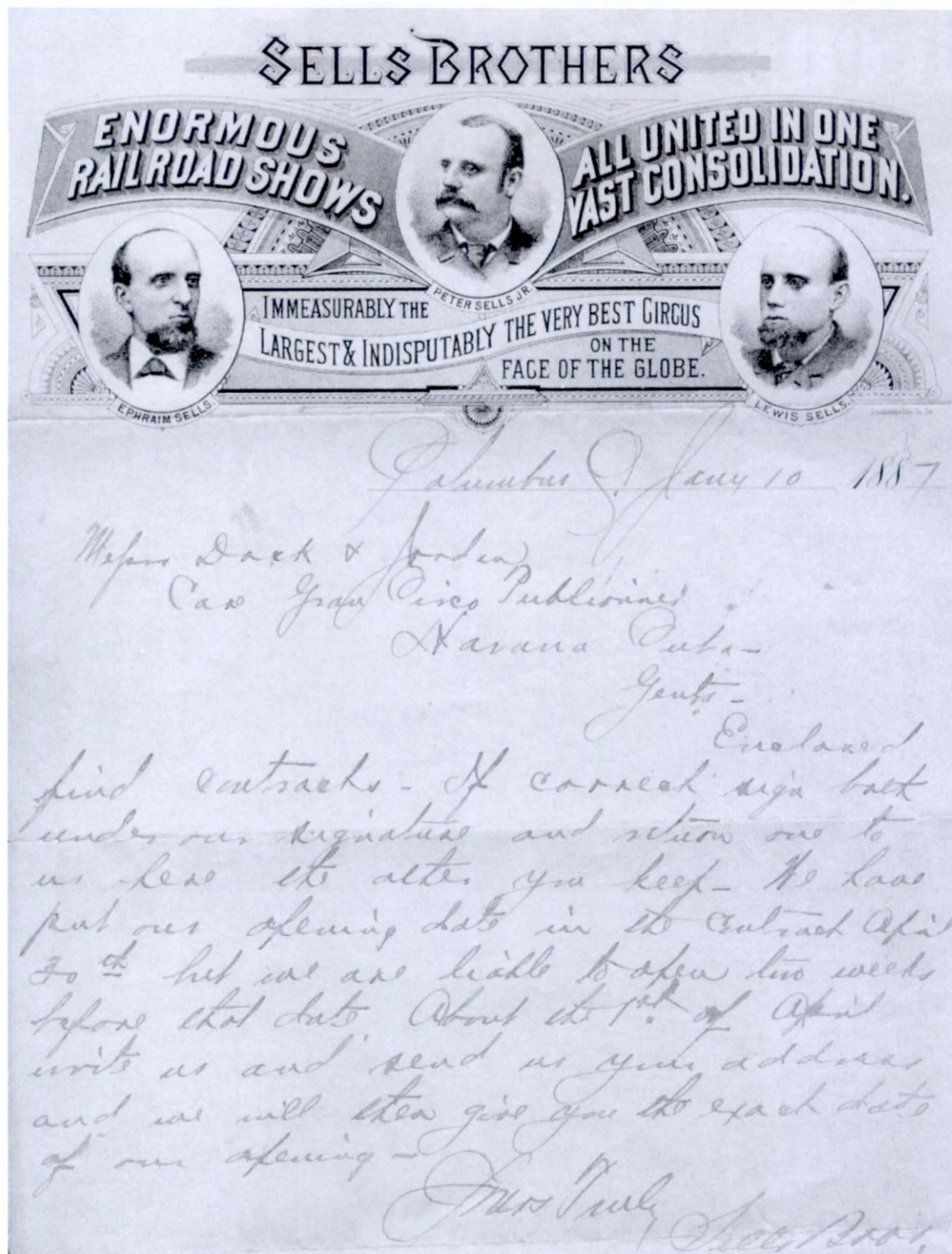
Bobby explained that he had quite a bit of work booked and insisted on not working for less than \$1000 a week which was pretty good in those days. He mentioned that he lost a park date in Chicago to Paul Kelly who took it for \$700 a week. We were standing around the back door chatting with Chuck Marine and Gracie, plus animal people Joe Lemke, Helen Haag, Victor Julian and so forth when Paul Kelly walked up and as I was shaking his hand Reynolds started his number. "Paul Kelly, you dirty bastard you! Here's this kid trying to get started with his act, trying to keep the price up to a grand a week and then you come in and undercut him for a lousy \$700. Christ, I get more than that with just Charlie!"

Paul starts in on Bobby. "Who the hell told you that?" In no time at all we have a free for all. Reynolds give me the high sign, winks and says "Let's go get a cup of coffee."

This last picture is of Rex's act that I had hoped to see that day in Columbus.



BILL KASISKA'S LETTERHEAD



This rare Sells Brothers Enormous Railroad Shows letterhead was used in 1887. It was printed in black ink by Strobridge Lithographing Company.

Side Lights On The Circus Business

PART FORTY

By David W. Watt

Editor's note. The dates listed are the dates the article appeared in the Janesville, Wisconsin Daily Gazette.

February 2, 1918

It was in the spring during the mid 1880s that the Adam Forepaugh show organized and had the largest hippodrome that was ever seen up to that time. In fact, the show was so much larger than they had ever had before that it was impossible to tell exactly how many people would be needed so far as workingmen were concerned to put up the canvas, which was larger than any they had ever handled before. The big top was 185 foot round the top with five 60 foot middle pieces and when it was all up in shape on the lot in Philadelphia, it really looked as though we could put a small city inside. In addition to the Wild West and Hippodrome, we also put up "Custer's Last Battle," with seventy-five soldiers and fifty-six Indians.

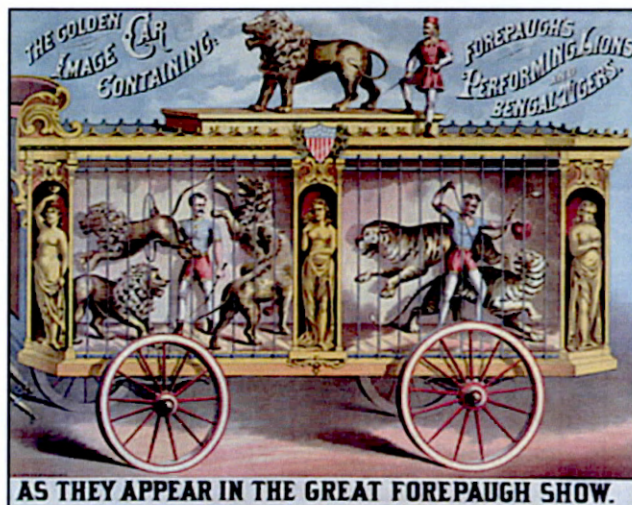
There were 722 people to be paid off on the first pay day, and when I looked ahead to the two pay days, one on Wednesday and the other on Saturday, I said to myself, in addition to selling the tickets would I ever be able to pay off all the people on those two days. When Adam Forepaugh came out to count up the house in the afternoon, I said to him, "Governor, will I have to pay off all these workingmen on Saturday afternoon?" He said, "Oh yes, after you have had two or three pay days, it will get easy enough and you will not mind the extra people. It will then come easy enough." I told him that it did not look good to me

and that I supposed death would come easy enough after you got used to it.

The old gentlemen looked over his glasses, smiled and said, "Dave, if you die in the attempt, I will have to get another man."

Our first move, for a two weeks engagement, was in Wilmington, Delaware and it was on this move that we found that we were short one sleeper and we had to send back to winter quarters after another car to accommodate the people. After we were thoroughly organized and on the road, Adam Forepaugh proved to be right, for the added work seemed to get as easy as it did the season before, and this season proved to be one of the best in the history of the show. The next move was to Chicago where we had our show on the corner of State and Twenty-Second Streets for two weeks to a turn away business almost every afternoon and

An early Adam Forepaugh lithograph. The John and Mable Ringling Museum of Art, Tibbals Digital Collection.



night. While we were showing there a number of businessmen from Waterloo, Iowa came to us and made a contract for the show to exhibit there on a certain date, they giving the show, lot, license and billboard. It was only a day or two later that four or five other businessmen from Waterloo came and tried to get the show there on a different lot. Waterloo is located something like Janesville with the river dividing the city, and as there was strife between the two sides of the river, this explained the reason why the businessmen all wanted to make the first contract. When the second bunch of businessmen found out that the show had already contracted to show on the other side of the river, they all took it good naturedly and Waterloo proved to be one of the banner towns of the season. It was that season that in Waterloo, St. Paul and Minneapolis there was only a difference of \$28.75 in all three cities. In both St. Paul and Minneapolis three performances were given-forenoon, afternoon and evening. At that time Waterloo had scarcely more than 10,000 inhabitants and the excursion trains brought thousands of people from the surrounding towns. This was always good news to the ticket seller, for the more excursion tickets that were sold at the different railroad offices made just that much less work for us. The show closed that season at Norristown, Pennsylvania, only thirty miles from Philadelphia, and yet the business was held up until the closing day.

The following letter has been received from the Shipp & Feltus show which is touring South America and has been for the past two years. Shipp and Feltus are old friends of mine with whom I trouped back in the '80's, and it is therefore more than interesting to me and it may be to the reader. Mrs. Ed Shipp was Julia Lowanda and her first appearance as a bareback rider was with the Adam Forepaugh show in the early '80's. At that time Julia traveled with her mother, and in fact did up to the time she married Ed Shipp which was along in the early '90's. Mrs. Shipp's last



A Shipp and Feltus letterhead. Pfening Archives.

appearance in Janesville was with the Ringling show some six or seven years ago, and at that time their only daughter, some 19 years of age, had just graduated and was traveling with them on a short vacation. Thousands of their friends in this country will be pleased to learn of the success they are having in that far south country.

The Shipp & Feltus circus, now touring South America, will conclude the second year of the present tour on February 9. Just two years ago on that date the show gave its first performance at Port Limon, Costa Rica, and it has been playing the big capital of South America, Buenos Aires.

The present tour has extended through Central America, Panama and all the way down the west coast, touching all the principal cities of Ecuador, Peru, Bolivia and Chile, then across the Andes Mountains into the Argentine republic. Playing across Argentina the show entered the state of Rio Grande in Brazil, which lies at the extreme south of this great country; then south through Uruguay to its capital, Montevideo, and then Buenos Aires. In this wonderful city of over three and a half million people, Shipp & Feltus have scored a decided success. The big, new Hippodrome at Corrientes and Pellegrini in the heart of the business center, was built especially for circus use and its completion was hurried along in order that it might be dedicated by this North American organization, which has so firmly established itself in all Latin America.

According to clippings at hand the

stamp of approval on Shipp and Feltus circus in a manner that will make everybody in town want to go."

The *Standard* was even louder in its praise, saying: "The evening performance of the Shipp & Feltus big North American circus at the Hippodrome last night was, to say it short, a revelation. The large audience, while expecting something extra, was more than surprised at the magnificent turnout. It is far and away the best circus performance ever seen in Buenos Aires."

If all plans carry, the present tour will last nearly another year and a half, bringing them home to the United States in the spring of 1919 and thereby concluding what will probably be the longest consecutive tour ever made by the North American circus company.

The following letter of thanks to the Barnum & Bailey folks has been received from Gunner J. Warren, brother of F. Siegrist Warren, from "Somewhere in England." We are publishing it just the way it was written:

"Dear Friends. Just a small note thanking you very much for the kindness in sending me the parcel. I am very pleased indeed to know that I have such kind friends who are so far away. Dear friends, I am very sorry to say that I did not get the parcel. You see I was wounded on the 21st of July. As soon as I was wounded, they sent me to a base hospital and then over to 'Dear old England.' That's how it was I missed it. But still I am very pleased and thank you all very much. I suppose you would like me to tell you a few things which are going on in France, but I am sorry I cannot, as they would stop this letter if I did. But you can be sure we will not stop

opening in Buenos Aires was an innovation. "The reception given the company," says the *Buenos Aires Herald*, "was indeed flattering, both to artists and management. The big crowd went away fully satisfied, placing their

until we have given the Germans what they have asked for. I am very pleased, indeed, to see some of your 'Sammies' over here. I think they are a fine lot of 'boys,' as we call them.

"While I was in the hospital in France I had very nice treatment indeed. You see the staff were U.S.A. doctors and nurses and very good to us wounded 'Tommies.' I hope you will excuse this writing and pencil as I am lying in bed on my back. You see, I cannot sit up yet and that I have only one arm which I can use, as my left arm was silly enough to get in the way of a piece of shell which went right through and broke the bone. I also have two large wounds in my left leg, so you can guess how I have felt since I was wounded. I close my letter. Thanking you all very much for your kindness."

February 9, 1918

The passing of the late John L. Sullivan carries me back to 1882 which was my first year with the Adam Forepaugh show and early in the season we showed in Bridgeport, Connecticut, which was the winter quarters of the Barnum show. A few minutes after the crowd for the afternoon show had been disposed of, a well dressed man came to the ticket wagon and asked to see John A. Forepaugh, who was a nephew of Adam Forepaugh and was at that time manager of the show, and while I knew none of these men, I knew who they were for that afternoon they were to give an entertainment in the opera house for the benefit of an old timer in the boxing game who was down and out. The spokesman of the party was John L. Sullivan. I told Mr. Sullivan that John Forepaugh was back in the show somewhere, but might be hard to find for a little time and as I was strictly a man of peace and not looking for trouble, I told them that I would be glad to give them tickets for the show and would send a man in and find Mr. Forepaugh. Mr. Sullivan thanked me when I gave him tickets for the party and after the show was over, Sullivan brought his band of pugilists out to the wagon and introduced them. They then went down to the Opera House to see at least a part of the performance. There were about 2000

or more tickets sold for the benefit. The old man that it was given for had made his home in Bridgeport practically all his life. Several hundred tickets were sold.

This was the following summer after the famous battle with Patty Ryan which made John L. Sullivan the idol of the prize ring. The last visit that I had with him was in the Myers House at the time they had an engagement at the skating rink here. Less than a year ago a traveling man from Boston looked me up and handed me a card which Mr. Sullivan had given him the Sunday before while he was his guest on his farm in Boston at a chicken dinner. The traveling man had told Sullivan that he would leave the next day on a long trip through the West and would probably be gone some two months. Sullivan then asked him if he would make Janesville, Wisconsin and then told his friend to be sure and look me up while he was here. Along in the middle '90's John visited the show again both afternoon and evening and just before time for the evening show, he said to Mr. Forepaugh, "I have seen the circus time and again and I have visited the dressing rooms and now I am going out to the ticket wagon. I have enjoyed this work and then if later I conclude to start a circus, I will know how to do it." After he had watched me selling tickets, he said, "Dave, you are surely as good in your business as I am in mine. This is my first visit in the ticket wagon, and I have enjoyed this as much as I would enjoy the performance in the ring." In his business he was known as "Honest John," a man that was always ready to find an excuse and who never had an excuse.

Charlie Johnson, one of the cowboys who is doing his bit for Uncle Sam, writes from Redinount Station at Camp Lewis, Washington: "We are going to pull off a real show here about the middle of December, just like the big contests. We have plenty of good looking horses and steers. The officers say the show will be second to none. Every company in the camp puts on a few stunts, such as all kinds of drilling, twenty mule team, etc. We will have 2000 horses in the parade, not counting those which will be ridden. We have been

offered help if we need it by Till Taylor of Pendleton and Charlie Hersig of Cheyenne, also Charlie Irwin and numerous businessmen. The show will be handled by Captain Jackson and Bill Richardson, both very good men at the game. Some of the hands here at the camp are Charles Johnson, Wat Cane, Ray Cane, John Bell, Barney McLean and a few more good hands. We would like very much to hear from Fanny Soerry-Steele as soon as possible. The show will be held at Redinount Station. We have at present 8000 horses. Would like to hear from all of our friends, also all you boys and girls."

The following editorial, appearing in the *Anaconda* (Montana) *Standard*, was sent in by R. S. Skinner, secretary of the Montana State Fair, Helena:

"While the war is no circus, it's not without certain features peculiar to the big tent, such as the grandiloquent talk of the Kaiser enacting the role of ringmaster and the dismal antics of the clown prince posing as a military genius. It is not these attractions, however, that appeal to the professional instinct of the circus men of America who are enlisting for the war. They are tendering their services to Uncle Sam because they know he will find them valuable. If any set of men can solve the big problem of transportation, it is these experts in the art of booking and routing. It is either their desire to apply the efficient methods of the show business directly to the work of moving the country's supplies. They have no thought of superseding the railroad men-they wish to be a com-

plement to them and round out their activities by giving them the benefit of their ripe experience as practical shippers who have shipped on a large scale under every sort of difficulty, discouragement and complication.

"A circus depends largely upon its transportation experts for success, for, in touring across the continent, the making of jumps from one town to another is essential. How important this problem is may best be judged by the fact that years ago when the Barnum and Bailey Circus visited Europe and toured the countries of that continent, army officers were assigned to the circus in France to profit by their advice on the best means of transportation. Nor will the circus methods to be placed on the military roster be confined to the booking of transportation. The kitchen system of the big tops will be transferred to any army cantonment, and the men who have long traveled with the circuses and established the kitchen of the outdoor organization, will be shortly enlisted into the service of the country, for the purpose of standardizing the kitchens at the army cantonments. These men, it is said, will make a tour of the camps and offer suggestions to the bringing of the kitchens up to the highest point of efficiency, as exemplified by the circus culinary departments, which have been declared to be the most efficient of any big body of men and women known.

"In the matter of transportation there is a class of people better qual-

The Barnum & Bailey Circus cook-house range wagon in Hamburg, Germany. Pfening Archives.



ified to deal with the situation. Their long years of close application to the work have familiarized them with the various roads of the country and the specified obstacles to be met and overcome at every point. In the popular acceptance of the term, a 'circus is a travesty,' but circus methods make a mistake are the stuff."

Clown Jack LeClair.

There is every indication that there will be a large number of tent shows in California in the spring as news from the railroad offices indicate that several organizations have already made contracts for movements. Word received here recently indicates that among the circuses, the Sells-Floto shows will make California in the spring and Al G. Barnes expects to jump through en route to Canada, where General Agent W. K. Peck is at present making contracts. The Bernardi Greater Exposition Shows, wintering at Palo Alto, will start out from here; one Wortham Show from Texas will route its way thru here and one now at Kent, Washington will play pretty close to San Francisco from the north, in addition to the various small "tricks" which go out every season.

According to a route book of Al G. Barnes Circus received last week (thanks, Mr. Sender), the show during the past season traveled 16,151 miles, gave 485 performances (246 matinees and 239 night shows) and lost ten performances. The circus opened at Santa Monica, California, March 5 and closed at Long Beach, California.

Crawford Fairbanks, one of the largest stockholders of the Hagenbeck-Wallace Circus, has turned over his residence, one of the finest and most costly in the city, to the Red Cross. Mr. Fairbanks is now at his winter home at Miami, Florida.

Jack LeClair, clown of the Ringling



Bros. Circus, is playing the W.V.M.A. [Western Vaudeville Managers' Association] time with a comedy acrobatic act called Trolley Car Duo. Jack says he doesn't expect to be found under the white tops this year as he comes in the draft and has been placed in Class A.

Although, as I have not been able to get the opening dates of the big show yet, they will undoubtedly go out on schedule time, as in former years. The names of Adam Forepaugh, P. T. Barnum, James A. Bailey and many others all along down to the line to the great Ringlings of today, will go down in history as men that made joy out of sorrow for millions of people. LONG LIVE THE CIRCUS.

February 16, 1918

On Saturday evening of last week Mr. and Mrs. William O'Dale of Peoria, Illinois arrived in town on a business mission. Shortly after they had their dinner Mrs. O'Dale took up the evening *Gazette* and the first thing her eyes fell on was "Side Lights on the Circus." Calling her husband, Mrs. O'Dale said: "Will, here is something that will interest you."

As soon as Mr. O'Dale read the headlines he said: "I should say it will interest me, for Dave Watt and I trouped together with the old Adam Forepaugh show back in the middle 1880's and when I come to think of it. I knew that Janesville was Dave's old home, but as it has been more than thirty years since I met him, I had forgotten the town."

Ben Lusbie, the ticket seller. Pfening Archives.

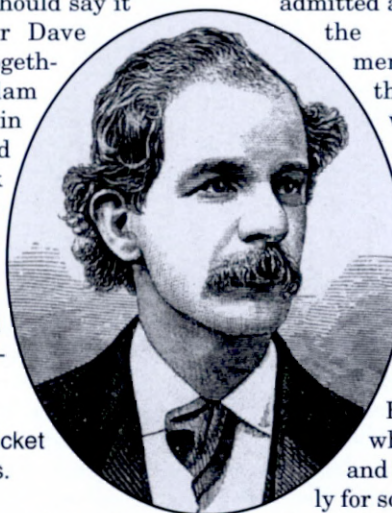
William O'Dale was a high class bareback rider and the best recom-

mendation that I could give him is the fact that for two years with the great Barnum & Bailey show he rode opposite in the ring with Charles Fish as his competitor and although Fish for more than forty years had been acknowledged the greatest trick rider in the world, William O'Dale changed honors with him at every afternoon and evening performance. Later Mr. O'Dale met with an accident which broke his ankle and put him out of the business which he had followed from his boyhood days.

While this discouraged him somewhat, as soon as he was able to get out he commenced looking around for a new business and through the help of some influential friends in his home town he was soon in a new and lucrative business which he is still following. Mr. O'Dale and I visited over the old days and finally he took out of his pocket the oldest admission ticket that I have ever seen and one that was used before the days of the addition of the circus to the menagerie. The ticket is in good state of preservation and reads as follows:

P. T. BARNUM'S
MUSEUM AND MENAGERIE
Whole Ticket
Ben Lusbie
Chief Ticket Agent
W. C. Coup Manager

This ticket, as near as I can figure, was printed in the middle 60's [1872-1873] which was before the advent of the circus, the people simply being admitted and walking around the museum and menagerie following the lecturer, who would explain the country and habitats from which the different animals came. Ben Lusbie, the general agent ticket man, left the Barnum show and went to the Adam Forepaugh show where he was billed and lithographed heavily for some years as a great lightening ticket seller. Up until 1881, when he and Adam Forepaugh



had some differences, Mr. Lusbie left the show. It was then that I joined the Forepaugh show and took Mr. Lusbie's place. The late William Coup, general manager, died some years ago and was buried at his old home in Delavan, Wisconsin.

Mr. O'Dale also gave me a route book of the great Barnum & Bailey show for 1891. The late P. T. Barnum died on the 7th of April of that year while his great show was going on in Madison Square Garden, New York. A strange coincidence is the fact that although it was some twelve or fourteen years later, James A. Bailey, his lifelong friend, also died in the month of April, and at the time of Mr. Bailey's death, the show was exhibiting in Madison Square Garden, New York, at the same time that his old friend had passed away.

It was something like a dozen years ago, while the Barnum & Bailey show was exhibiting in Janesville, that I had a long visit with Mr. Bailey. Then I told him that I thought he had followed the business long enough and asked him why he did not turn it over into other hands and retire. It was then that he told me that when his time came he wanted to die listening to the band play. While he died at his country home a few miles out of New York where it was impossible for him to hear the band play, his great show was going on and the band was playing just the same when the end came. At Mr. Bailey's death, the careers of two of the greatest showmen of that time ended. In the year book of 1891 is a detailed account of the death and burial of P. T. Barnum, as follows:

"Just before time for the commencement of the evening performance, a telegram was received announcing the death of the Hon. P. T. Barnum. In less than fifteen minutes after the news was received the streets were thronged with newsboys selling extras announcing that the end had come. The New York morning papers contained many beautiful eulogies chronicling the death of Mr.

Barnum. No exhibitions were given on account of his death. Flags were displayed at half-mast on the Garden and many public buildings. Business was entirely suspended at Bridgeport and the entire city was draped in mourning out of respect to the late and honored townsman. The funeral services were held at the South Church, the Rev. Robert Colyer delivering the sermon. The church was packed almost to suffocation and thousands gathered outside unable to gain admission. Among those in attendance were Mr. and Mrs. J. A. Bailey, J. L. Hutchinson, W. W. Cole, G. F. Bailey, the head of every department of the greatest, as well as many other prominent showmen and public men."

The following letter from railroad headquarters to the *Billboard* gives glad tidings to those in the tented show business for the coming season:

"The railroad equipment of the country during the coming season under government control and operation will be utilized in every way possible consistent with the war's needs in providing transportation facilities for circuses and carnivals, which are now 'chafing at the bit' in their eagerness to get on the road." This statement of the attitude of the director-general of railroads, Mr. McAdoo, is official and comes right from his office in the interstate commerce commission building, where all railroad matters are handled. There will be no special restric-

tions placed on circuses or carnivals. In the opinion of the assistants of the director general in charge of transportation details the service provided circuses, carnivals and other amusement companies requiring extensive equipment will be "just as it has been before," or before the war started and disturbed conditions so greatly in every walk of life.

Naturally the transportation of supplies and of soldiers and sailors will come first, not only ahead of amusement equipment but of everything else, so that there will be no discrimination. But due to the rapid-

ly improving weather conditions and the easing up of the congestion on railroad tracks throughout the northwest, east and middle west, the outlook is such as to justify the proprietors of road shows in getting ready for their usual tours without any disturbing thoughts as to inability to get transportation facilities.

The big point is that there will not be any discrimination against this class of transportation. The director-general of railroads, like the president, is strongly of the view that in times such as these the people of all sections, cities and rural districts alike, need a tonic such as can be furnished by clean amusements. Therefore, the inclination of those in high places is first to furnish amusement, and this will be done in the direction of railroad transportation, primarily wherever possible. This looks as though in due time you will hear the old familiar voice of the announcer saying, "Look out for your horses; the elephants are coming!"

February 23, 1918

A few days ago I received the sad news of the death of an old friend which occurred at his home in Bowling Green, Pike County, Missouri. His name was Homer Martin. Several years ago I told you something about Homer's career in the show business which commenced in the early '80's with the Adam Forepaugh show. It was in Philadelphia, shortly after the opening of the show that a slim built, pale-faced young man came to the ticket wagon and asked me if I had any kind of a position open that he could fill.

After giving him the once over, I said to him: "Young man, you don't look to me as though you would make a good stake driver or could handle the reins over eight or ten horses." The young man smiled and replied: "No sir, I think those jobs would be a little too heavy for me, but I have been doing inside work since I quit school and thought that if I could get something with the circus where I could be outdoors more, it might be better for me."

As I had charge of all the reserved seat ticket sellers and occasionally



would get hold of one that was not altogether desirable, I asked him if he would like to sell reserved seat tickets. The young man smiled and said: "That would certainly be nice and as good a job as I could expect around a big institution like this." I told the young man to get around before the opening of the show in the evening and I would put him to work.

This I did, and Homer proved to be one of the best ticket sellers in the business and for some years was a valuable man. But he was not there so long before he seemed to think that a real circus man should be something of a sport, and as there were more or less of them around the show, their society seemed to appeal to him.

When I discovered that my new ticket seller was stepping along some in the wrong direction, more than once I called him into the ticket wagon and gave him some good advice, telling him that there was always advancement for the good man around a circus the same as in any other business and that it was just as necessary for him to keep on in the "straight and narrow path" as it would be if he were willing to sell dry goods or clothing in his home town and that his close attention to business and good behavior would count much in his favor. Homer thought otherwise and was not an easy subject to handle.

It was some four or five years ago that a friend of mine in Chicago got hold of a Janesville Daily Gazette and on reading "Side Lights" and knowing that Homer Martin was back at his old home, immediately sent to the paper to him. Homer immediately sat down and wrote me a letter rehearsing the past, which I laid away carefully, for it was one of the brightest and best put together letters that I have ever received. I will give it to you in detail exactly as I received it several years ago.

"Bowling Green, Missouri, March 30, 1913-D. W. Watt, Esq., Janesville, Wisconsin-Dear Mr. Watt: No doubt you were somewhat surprised to hear of me looking you up. Well, I will say that I have thought of you a great many times since I have been out of and away from the show business, and that you were one of the few that

I particularly remembered, liked and wanted to again meet, and during all of my 'wild west career' in the show business with Jim Jordan, Eddines (?) Mines, John Barton et al. I always knew I was on the wrong route to make good and said to myself if you would behave like Dave Watt you might make good. But I was young, had a splendid and growing appetite for booze and kept the lick up and of course went to the bad.

"After leaving the Forepaugh show I played star engagements with several of the larger shows, my main object being (as I see it now) was to drink all the booze and break all the faro banks in the country, and of course--fall down number two. After they found out they could run the larger shows without my assistance, I drifted to the 'kites,' to-wit: Munroe, Bill Sells, John (sic) McMahon, Clark Bros., Martin Downs, etc., etc., and after a period of four or five years I came to the conclusion that these were not circuses, but simply exhibitions of plain and fancy robbery and the grandest of grand larceny.

"In 1892 I for a short time cut out the conversation water and again went to the John Robinson show, but before the season was half over I was back to the 'wild cow's' milk stronger than ever and finished up with an attack of the 'Hogan boys,' left the show, went to St. Louis and proceeded to get on one of those old-fashioned Jordan drunks.

"A friend of mine, a newspaper reporter on the *Globe*, kidnapped me out of the old St. James Hotel, and when I woke up, I was in a hospital and from that day to this I have never tasted a drop of whiskey, beer or wine; in fact, I have never taken a drink of anything intoxicating and never expect to again.

"Notwithstanding the fact that I was in the hospital under an assumed name, my dear old mother found out I was there and came to see me, and that was when I made up my mind to and did switch. I was in the show business two seasons after that, but was on my good behavior, made and saved some money. The fol-

lowing winter I lost my mother and went in this office as deputy under my father, and with the exception of four years have been here ever since as deputy or clerk. The office pays \$3,750 a year. I have stock in a manufacturing plant here that pays me as much and sometimes more than the office. I am married but have no children. My wife has been an invalid for the past ten years, and with that exception I have no kick coming as to the way I have been treated out on the 'lightning big circuit.' In fact, I have been treated better than I really deserved and I want to say right here that any man with ordinary horse sense can make two dollars in a legitimate way while he is making one crooked. But what is the use--we don't find these things out until after the bell rings.

"Now don't get me wrong as to this, for I haven't got cold feet, neither do I occupy a front seat at the church, but I am writing simply from a business standpoint. Most all the old timers are dead, poor old Jordan, so I am informed, died a pauper in New Orleans. Barton is still in the business but has nothing. In fact, most all of them made a bad finish. I go to all the big shows when they are close, and when the small ones come here, I take care and see that they have very little license to pay. It is the same old story with the ticket agents and butchers, to wit 'I'm going to get the coin this season and save it,' or 'I made four or five thousand dollars last season and spent it playing pool and drinking beer first week after we closed,' etc., etc.

"Well, Dave, after reading the above I hardly know whether it is a confession or a plea of guilty, but one thing, I don't want you to think or feel as to what I have said about myself was written in a boasting way for such is not the fact. I could think of nothing other than myself at this time to write about. I slipped down to my office this (Sunday) morning to write you, as I did not care to give this letter to my stenographer. I must have been wound up and I want to apologize for writing all this junk and should you think that I had



imposed too much of a burden on you as to reading the same or that I should have told it to a policeman, well you still have the waste basket.

"And now, in conclusion, will say that I received the paper and that I enjoyed reading the write-up, and I thank you for same.

"Hoping to hear from you, and with kindest and best wishes for you and yours, I am your friend, Homer Martin."

The letter we received telling us of the death of Homer Martin was as follows: "Homer Martin, circuit clerk of Pike County, died February 1 at his home in Bowling Green of heart failure. His death was unexpected as he was apparently in good health. Mr. Martin was born in Pike County, Missouri about fifty-nine years ago. He was a peanut boy on the first train that ran out of Louisiana, Missouri. He afterwards accepted a position with the Adam Forepaugh show and spent a great portion of his life under the white tops in the capacity of ticket seller. His wife survives him."

Hon. Milton Westlake, former circus man, now vice-mayor and president of the council of Good Old Columbus Town, is to the front with the "New Idea." He proposed that the owners and managers of the big circuses do this: Arriving in Columbus on Sunday for a stay of a week, put up canvas and let Monday be Chillicothe day; Tuesday, a layoff on account of war order, Patriotic day, contributing the big top to the government and the public for patriotic mass meeting or entertainment; Wednesday, Washington, C. H. and Springfield day; Thursday, Delaware and Newark day; Friday, Lancaster, Athens and Circleville day; and Saturday Columbus day. This would bring the people from all the surrounding towns to the show, thus in a way "showing" these towns. Mr. Westlake proposed that the circuses, if this program is carried out, be given in Good Old Columbus Town

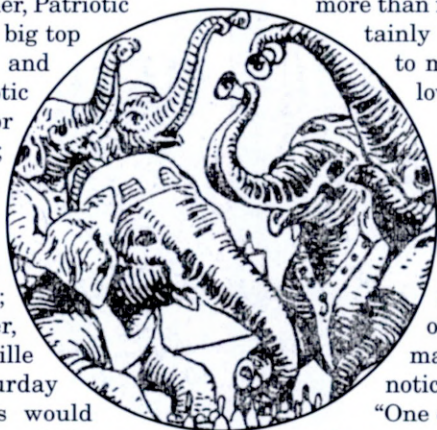
for the week, free grounds, free water and free license. Which will be the first in. It looks very good to father and the children ought to think well of it. Every other big city can be played in the same way.

Mr. Westlake's ideas are all right enough so far as his home city (Columbus) is concerned, but how about Chillicothe and many surrounding towns which he mentions? They are all good show towns, many that would not take kindly to his proposition of drawing their citizens to Columbus, for they have always been in line for the big shows. It is fair to say that the towns mentioned would not take kindly to Mr. Westlake's proposition.

"Will the government prohibit the circus? Will it haul them?" Listen. The circus has never lost a season since it started in this country, which counts from Rickett's circus away back in 1765 [1793]. There have been other wars. The circus kept right on. We now know the present hell will not stop it, as Uncle Sam, absolutely and positively, is going to transport the greatest amusement institution and the mightiest piece of efficiency in all the world. In war or peace commend me to show folk.

March 2, 1918

A few days ago I received a well-written letter making a plea for the circus, and coming as it did from an old friend of mine in the business for more than forty years, it certainly was interesting to me. The letter follows:



"Dear Sir: I do not know whether or not anything can be said in relation to the railroad situation, but one or two facts may have escaped notice.

"One of the larger railroad systems in the east received more than \$100,000 from out of door shows for transportation in 1916, and the dining car service cost them about the same sum. As the railroad mentioned is one of the

best, it is safe to assume that all railroads fare the same. It requires more motive power to haul dining cars than all of the outdoor shows combined (and if anything is a non-essential, the dining car is), and no one would suffer in the least if they were discontinued for the period of the war. The employees would be needed for additional service at the dining stations.

Why would it not be better to omit service that costs the railroads millions of dollars annually in preference to one that pays them millions of dollars annually, and in addition pays in war tax to the government millions of dollars each year?

"In 1917 there were seventeen shows outside the carnivals that required special service. Five of these have gone out of business. The carnivals move only once a week and require very little motive power. In fact, the amount of motive power required to haul all the shows bears about the same ratio to the total amount as the food for canary birds does to all the grain raised. Sincerely yours, FRANK A. ROBBINS."

There will be at least one circus on the road this year that will be independent of the railroads, and if it can keep on good roads, it certainly should be a success. In case of long "jumps," it will be possible for them to pull out for the next town immediately after the evening performance is over. The show will be well equipped and will open the season at Toledo, Ohio where it will be organized with the largest and best motor trucks that money will buy.

Back in the seventies the home folks used to saunter down to the main turnpike of the village to see the circus wagons, drawn by double and treble spans of horses, pull into town, the glitter of the big wagons dulled with dust and mud and the horses tuckered out by their long "drag." Later the children of those circus "gazers" of the seventies arose bright and early on "show day" and went to the railroad siding out near the grounds where they watched the men unload the wild animal cages in record time.

Now it's to be back to the seventies again-but not quite. This season,

because of the war strain on the railroads of the nation, some circuses are planning to load their canvasses, poles, lions, zebras, "hot dog" wagons, oriental dancers and what-not on huge motor trucks. The extent of the "jumps" will be lessened somewhat and thus prove an advantage to the smaller cities which the circuses always passed by.

The United States Motorized Circus with headquarters in Toledo, has contracted for 175 large motor vehicles, especially constructed to carry equipment peculiar to the show business. The 175 trucks it is estimated will carry the same amount of tonnage formerly loaded on 100 freight cars. Performers and employees will sleep in "trailers" built like Pullmans. Dining trucks and similar equipage will be carried. The distances covered between towns will average about twenty-five miles a day.

"The 'motor circus,' it is pointed out, will have some advantage over the rail drawn show. For instance, the ticket wagon can be driven right onto the grounds and in five minutes be ready for business. Time can be saved in getting the property on the ground, for trucks can be driven to the proper locations eliminating the troublesome unloading from freight cars and the frequent hauling of property for a mile or more. Concession men will be all 'set' with their toy balloons, squawkers, red lemonade and popcorn stands in record time. So that when the early patrons swing onto the grounds this year the vendors will greet them with: 'Buy peanuts and hear the

hulls crack;' or 'Ready, ready, ready and they're all red-hot with an onion in the middle and a pickle on top.'"

The American boy and girl will surely welcome the news that the circus is to come to town this season despite the war. It would be a sad world to them without a circus day.

The hurricane that blazed a trail of death and destruction from the gulf to the sea the latter part of last week included Macon in its itinerary and took the life of one showman as its toll, besides injuring several others.

In that vicinity the wind attained cyclonic velocity. At Camp Wheeler all tents were leveled, including the big Redpath top and many were torn to shreds.

John Tully, last season employed by A. M. Nossner, who had the cook-house with the Metropolitan show, lost his life. Tully had been driving a taxi to and from the camp since the close of the season and during the storm was killed by coming in contact with a live wire while assisting in rescue work. Nothing is known of Tully's antecedents or other relatives and any information that will assist in locating them will be appreciated by Manager Barfield.

At the state fair grounds where both the Metropolitan show and the Sun Bros. circus are in winter quarters, the ferocious elements wreaked terrible havoc. The building of the Metropolitan show escaped unscathed, the wind seemingly sweeping in a circle about them.

One of the U. S. Motorized Circus tableau trucks. Pfening Archives.

The belated news of the death of Edward Pettingill has just reached us. Mr. Pettingill passed away about four months ago in Rockford, Illinois. He started out with the Burr Robbins wagon show when a boy as a cornet player and he followed the white tops the remainder of his life, generally holding responsible positions, being agent or twenty-four hour man most of the time. His last engagement was with the Campbell circus out of Drummond, Oklahoma.

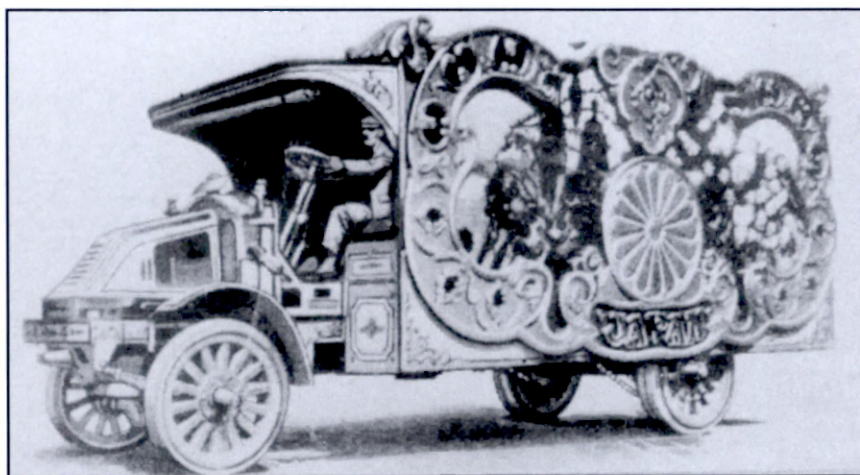
March 9, 1918

Following are bits of news from the different shows in their winter quarters and where they will open:

The great Barnum & Bailey show whose winter quarters are in Bridgeport, Connecticut, has already put the finishing touches of painting, varnishing and gold leafing to hundreds of cages and tableaux; also the wardrobe woman has put the last needlework on the wardrobe, and the show is all ready and will open in Madison Square Garden on March 28 for possibly a longer run than usual. After the close of the New York engagement, the show will go to Brooklyn, where it will exhibit under canvas for several days. After this engagement it will exhibit in Philadelphia, Washington, Baltimore and all of the larger cities of the east before starting on the one day stands.

The great Ringling show with winter quarters at Baraboo is also practically ready for the opening which will take place at the Coliseum in Chicago early in April for a run of several weeks and the managers promise a bigger and better show than ever for the season of 1918. The show has been thoroughly overhauled and many new features added for the coming season. The management promises many surprises in the way of new acts.

The Sells-Floto show, now under the management of Henry B. Gentry, will open early in Denver, its winter quarters, and will thereafter head immediately for California. At the Sells-Floto quarters every one of the "boys" is on the jump getting things in readiness for the opening date which it is thought will be during the first few days in April. The parade



wagons have been repaired and newly appointed and have been housed under the great wagon sheds at the quarters and the workmen are rushing things on the many other wagons. Painters are ready to look after the decoration of the cars which will be pure white, lettered in red and blue. This show will open much earlier than last season.

Frank Spellman's United States Motorized Circus is scheduled to open in Toledo May 6 and then go to Detroit for two days. The show will then exhibit in Cleveland, Columbus, Dayton, Springfield and Cincinnati, beating the other shows to most of these points. It is then intended to play all of the New England states except Maine.

The New York branch of the Showmen's League of America held its weekly meeting last night when matters of great importance were gone over. Governor Harry B. Raver opened the proceedings about 9 o'clock. Most of the time was taken up with discussion regarding the benefit of the New York Hippodrome. George Hamilton thought it was too young an organization to attempt anything so gigantic. Mr. Meyerhoff said it would be a gigantic success.

Many suggestions were made to have Speedy do his famous high dive on top of the Hippodrome, Schwartz to walk a wire stretched between the Hippodrome towers or across to any other high building. One of the most important ideas advanced was that Ruth Law be asked to make a flight from Chicago to New York for the benefit. A committee was named to meet tonight with Harry Houdini and further discuss plans for the monster affair. Charles D. Willard made a speech in favor of the Hippodrome benefit and the feeling was practically unanimous that it would turn out to be the biggest showmen's benefit ever arranged. Clyde Ingalls heartily agreed with the idea and made a clever little speech.

The fourth annual banquet and ball of the Showmen's League of America was held Wednesday evening of last week in the gold room, Congress Hotel, Chicago and in every way it was grander than ever before, nearly 1000 people being



A color post card of the Barnum & Bailey winter quarters in Bridgeport, Connecticut. Pfening Archives.

seated at the tables. Short talks were made by ten or twelve of the best after-dinner speakers of the country, and a dozen or more of the highest class acts were staged. All the Chicago theaters contributed one or more acts, and everyone present thought it the grandest affair of the kind ever held. This was the first banquet I have missed since the organization of the league, and little did I think it would possibly be the success it was without my presence. But this only goes to show how little one person amounts to in this world. A chair was turned up for me at the honor table, and one of the boys declared when I did not show up they had better tie crepe on the chair, and he said, "Dave has always tried to make good his promises and he told me he would be here if he lived." But others interceded, saying they did not think they had better take a chance. If they will leave it to me, I shall certainly protest that I am still a long ways from a dead one and expect to live long enough to help decorate a few at least of those less fortunate. The following letter will give you something of an idea of the growth of the Showmen's League, not only the Chicago branch, but also new ones which have sprung up the last few months in New York and Kansas City:

"The annual meeting and election of officers of the Showmen's League of America took place in the club rooms. Chicago today, with the largest number of members in attendance ever present for this event.

The meeting was called to order by President John B. Warren, who spoke of the work accomplished during the past year and the present plans and future prospects of the league. During the past year, two very important events have taken place. The first was the opening of the New York club No. 2 of the Showmen's League of America, the success of which is already assured. This branch of the league is forging ahead and has in the few weeks in which it has been established, secured about one hundred new members and put its treasury on a sound financial basis. Club rooms have been opened and New York club No. 2 is setting a pace that will keep the mother organization hustling.

"Kansas City has also applied for a charter to open a club and the prediction is made that it will only be a matter of a short time before the Showmen's League will have branches in every section of the country.

"The second important event to take place this year is the establishment of a ladies' auxiliary of the league. This had been under discussion many times and was finally brought to a head this winter. It has already been the means of bringing the wives, mothers, sisters and daughters of the showmen together in closer social relations and will be productive of lasting good.

"Although only a few weeks old, the ladies' auxiliary has about sixty members and applications for membership are coming in every day. Many donations have been received and the treasury is in excellent condition.

"The various reports readied by the secretary, treasurer and chaplain

of the league showed a healthy increase in membership. The treasury has increased and the balance in the bank at the present time, combined with the physical assets of the league, show that it is in better condition financially than ever before in its history."

March 16, 1918

Not long ago, while visiting with an old friend at the club rooms of the Showmen's League in Chicago, he said: "Dave, I think the change in the business in the last 30 years has been as great with the privileges (which meant the sideshow and concert) as it has in the main show itself, for thirty years ago, as soon as the season closed with the two great shows, the Barnum and Forepaugh, agents were sent abroad with instructions to hire all the high class acts possible for the big shows and to also hire any or all of the curious freaks for the sideshow. Every spring at the opening of the two big shows you would find as many new freaks in the sideshows as you would find in the high class acts in the big show.

"I remember well the Siamese Twins and Tom Thumb, both of whom were big attractions in the sideshow with the Barnum show and many others, all of whom have long since gone down into history. Tom Thumb was born in Bridgeport, Connecticut, the winter quarters of the Barnum show, and it was P. T. Barnum who brought him out and made him famous the world over and made many thousands of dollars for both the show and Tom Thumb's family. P. T. Barnum not only featured Tom Thumb with his great show in the summer, but also started a show in the winter which played in all the principal theaters in the country and was well known as P. T. Barnum's Wonderful Midget Show.

"They carried with them a small closed carriage drawn by a pair of ponies with the midget driver as a coachman and Mr. and Mrs. Tom Thumb in the carriage. With this carriage a parade was made through the streets every day. The great



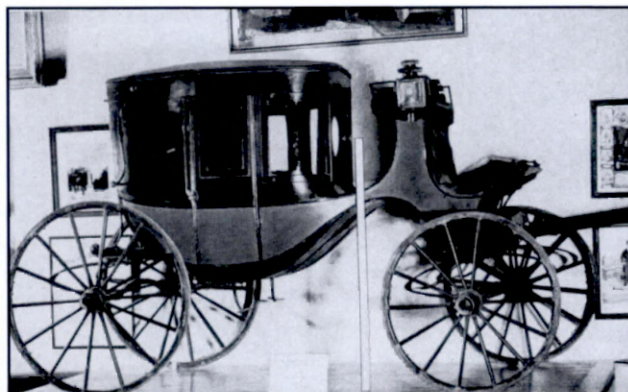
Chang and Eng, Barnum's Siamese twins.

Midget Show for some years proved to be a great success, for it was a financial success from the start.

"A great attraction was the Siamese Twins which, in their day, were the freaks and curiosities of the kind mentioned above which have ceased to be. Many will remember the world famous Siamese Twins who after touring Europe on exhibition and amassing a fortune, settled down in this country on a farm in North Carolina, married two sisters and raised families.

"These twins were joined together by a cartilaginous band about three

Tom Thumb's carriage displayed in the Hertzberg Collection in San Antonio, Texas.



inches in length which stretched between their breastbones. They mystified scientists quite as much as they did sightseers who paid for the privilege of viewing them on exhibition. They were studied and discussed and written about by various authorities until quite a library of books and papers about them is on file in the surgeon-general's library at Washington.

"Gould and Pyle in their remarkable work *Anomalies and Curiosities of Medicine* note that the first scientific description of the 'twins' was given by Prof. J. C. Warren, who examined them in Boston at the Harvard University in 1829. When they died in 1874, a committee of surgeons from the College of Physicians of Philadelphia went to North Carolina to perform an autopsy on the bodies.

"Another great attraction in the side show and one which made many thousands of dollars for Adam Forepaugh was the two wild Australian children known as 'Tom and Hattie.' For many years they were one of the greatest drawing cards in the business and many times several thousands of people would visit the sideshow every day to take a look at the great 'Tom and Hattie.' In 1884 many other attractions were brought over from Europe by Adam Forepaugh's agent.

"One of these attractions was Henry Cooper, the giant, who stood 8 feet 4 inches in height and was under a contract with the Forepaugh show for three years. After the close of the circus season, Cooper was in demand all during the winter at the principal museums in the country and for three years or more Henry Cooper never saw an idle week.

"Jo Jo' the dog-faced boy, was another big attraction and at different times was with the Barnum and Forepaugh show and later traveled with the Burr Robbins' show for one season. Another great attraction of the sideshow in the early days was Irene Woodward, the original tat-

tooded woman, who traveled almost continuously winter and summer for near 40 years, but attractions like these mentioned, for some reason or other, are things of the past, and sideshows of today are vastly different to those of 30 years ago."

The following letter to the *Billboard* gives an account of the indoor circus of Rhoda Royal and all his educated horses worked by Fred Collier of this city.

"The circus lovers of Cincinnati were given a treat last week when Rhoda Royal's circus made its appearance at the Empress Theater. The show was not a one-act affair, but a whole one-ring circus (complete bill) of over an hour and half duration, and full of snap and good from start to finish. Complete satisfaction was given as was evidenced by the big business which ruled throughout the week.

"The performance was enacted in real circus fashion, opening with the grand introductory tournament and closing with a wild west exhibition, not run as a concert, but included May Day, the marble posing horse, with dogs and doves, in reproduction of famous sculptors; John Edward Casey, with his educated ponies and dogs; Tiny May, the baby elephant; Three Nelson Sisters, tight wire workers; James McCammon, in mule hurdle riding; high school horses worked by John Fuller, Josephine Keller and Fred Collier, Frederick Collier in three horse bareback riding. Each of the acts acquitted itself in fine fashion. The acrobatics and wire walking acts of the Nelson Sisters are deserving of special mention and the flip-flops done by one of the sisters were marvelous. The ponies, dogs, elephants, etc. showed wonderful training. Three clowns got many laughs with their funny antics between the various numbers. The show gave a parade Wednesday noon and Friday noon a few turns were given on Government Square to boost the Thrift Stamp campaign. Incidentally a similar performance, preceded by a parade, was given by the show in Cleveland Thursday afternoon, February 21, on the square and for the same cause. Paul, the five-year old son of Arthur Nelson made a striking picture sit-



Fedor Jeftichew, better known as Jo Jo the Dog-Faced Boy. Pfening Archives.

ting on an elephant head and crying out: 'Buy Thrift Stamps,' which was the cause of much comment. Motion pictures were taken of the whole affair. Indoor circuses for one and two days are common, but Rhoda Royal deserves the credit for putting a whole one ring circus in theaters and making a success of the venture. The show has been out about a month opening at the army camp at Battle Creek, Mich. and going from there to Detroit, then Cleveland and Cincinnati. The staff consists of Rhoda Royal, owner and director, and Herbert S. Maddy, manager."

Ray Daley, son of the late Jerry Daley, late of Howe's Great London and Patterson-Gollmar shows, recently enlisted and is stationed at Camp Grant, Rockford, Ill. Since his enlistment he has been promoted to publicity manager of the camp activities and he is also a regular contributor to the national Army News. Mail addressed to Publicity Department, Camp Exchange, Camp Grant, Rockford, Illinois will reach him.

A one-ring circus was given at Camp Sheridan, Montgomery, Alabama, March 2, the talent being furnished by the show boy soldiers. Among the professionals who appeared were V. V. Vernee, Co. F, 145th Infantry, formerly with the Ruth St. Denis Show; Earl Ellis, former clown of the Barnum and Bailey

Circus, who put on his famous stilt walking act; J. C. Evans, cowboys formerly with the 101 Ranch and Dick Lavery, circus horse trainer, Battery B, 134th Field Artillery.

March 30, 1918

On Wednesday evening last, I had a talk over the long distance telephone with Fred J. Worrell, manager of the Ringling show at Baraboo. He gave me a few of the details on the opening of the World's Greatest Show for the season of '18 and '19. The show will open on Saturday, April 20, at the Coliseum in Chicago for about two weeks, after which they will go to St. Louis for one week which will be their first stand under canvas. All the ring stock, the elephants and the entire menagerie will be shipped to Chicago in ample time for the opening there, but most of the baggage, wagons and horses and all the cook tent equipment will be shipped direct to St. Louis where everything will be put in readiness for the opening there immediately after the closing performance in Chicago. Many of the riders and other performers have been busy practicing in the ring barn in Baraboo for some time.

The big show will carry a message of cheer and bigger things to every point the itinerary touches, taking the people's thoughts from serious subjects and relieving the nervous tension occasioned by troublesome times. The circus is coming will be blazoned on many billboards and youth will shout and elder folks will grow young again at least for one day.

Along the muddy streets of "Ringlingville" that portion of Baraboo that lies near the river bank and has been so designated by the showfolks as well as natives, there are many indications that the show is about ready to start. The cook house and commissary departments are packed on the wagons and covered with roped canvas, all ready for shipment to St. Louis, the first city where the big tents go up.

One new trick the elephants will perform this year is bound to create a sensation and be received by tremendous applause. It is a patriotic military episode and is the only reference to the world war that will be intro-



Elephants on a muddy Water Street in front of the Ringling winter quarters in Baraboo, Wisconsin. Pfening Archives.

duced during the entire performance by any act. Two of the largest and best trained elephants in each group take their positions on each side of the ring; regulation army rifles are mounted on tripods. At a signal each falls at the other. One falls and lies motionless. From the rear an elephant advances appropriately dressed as a Red Cross nurse and carrying a physician's satchel. This she opens and takes from it a bottle of nourishment and a palm leaf fan. In a grotesque, but perfectly natural manner, she ministers to the patient and sits at his side fanning vigorously. Another limps forward on three legs and using a cane while the fourth vigorously waves the Stars and Stripes. The act is bound to meet with popular favor. It will be duplicated in three rings.

Over the "bull" section of the menagerie will fly a service flag with nine blue stars, indicating that number of the elephant men have enlisted. It is probable that a service flag will be carried near the head of the parade showing that nearly 100 of

the Ringling forces have answered the call to the colors. With this exception there will be little to remind spectators of the struggle going on over the seas. The general admission price this season will be increased to 60 cents which will include the war tax. The price for children will remain at 25 cents and it is not likely the sideshow admission will be increased, the show standing the war tax on these two items. The big show goes out this season complete in every department and a prosperous season is confidently anticipated.

Frank Hogan of this city, who for several years has been ticket seller for the Barnum and Bailey show, had to resign his position last week when he received a telegram from New York asking him to be on time for the opening in the Madison Square Garden. Frank has been called to the colors and is ordered to leave next Wednesday. Frank's smiling face will be missed around the Barnum and Bailey show where in his five or six years of faithful service he had made many friends.

The following letter brought sad news of the death of Mrs. Orrin Hollis, which happened in a tragic manner. Mr. and Mrs. Hollis have been famous riders in the circus busi-

ness for many years and the writer traveled with them in the old Adam Forepaugh show in the '80's. Mr. and Mrs. Hollis and their son Pinky were the principal riders with the Coup and Lent show which exhibited in Janesville two years ago. Many in the circus business as well as friends in their home town who will mourn the loss of Mrs. Hollis for no one knew her, but who loved her. Mr. Hollis has lost a faithful wife and the boys a loving mother.

"Mrs. Orrin Hollis of the Orrin Hollis Troupe of riders of Sylvania, Ohio, was fatally burned at her home there Monday evening, March 11, dying the following morning. The accident happened when she tried to lift a lamp out of a bracket on the wall in the kitchen and the lamp slipped out of her hands and set fire to her clothing. The men folks were in the front part of the house at the time, and upon investigating the reason for the noise, found Mrs. Orrin in a mass of flames. Orrin, her husband, tried to save her by tearing the burning clothing from her, and in doing so badly burned both of his hands. Pinky Hollis also tried to save his mother by throwing a blanket around her, but the blanket caught fire. The funeral services were held at the residence and the body interred at Sylvania. The floral offerings were many. Among the professional folks who attended the funeral were: Mr. and Mrs. Reno McCree Jr., Mr. and Mrs. Billy Demont, Harry Clark, Henry C. Stantic, James Spriggs and Fred Nelson. Besides her husband, Mrs. Hollis is survived by her father and mother, two sons, one sister and a brother, William Cameron."

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